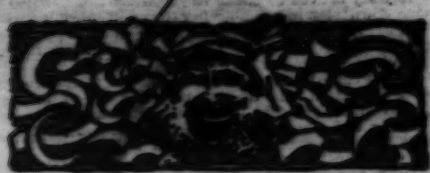


TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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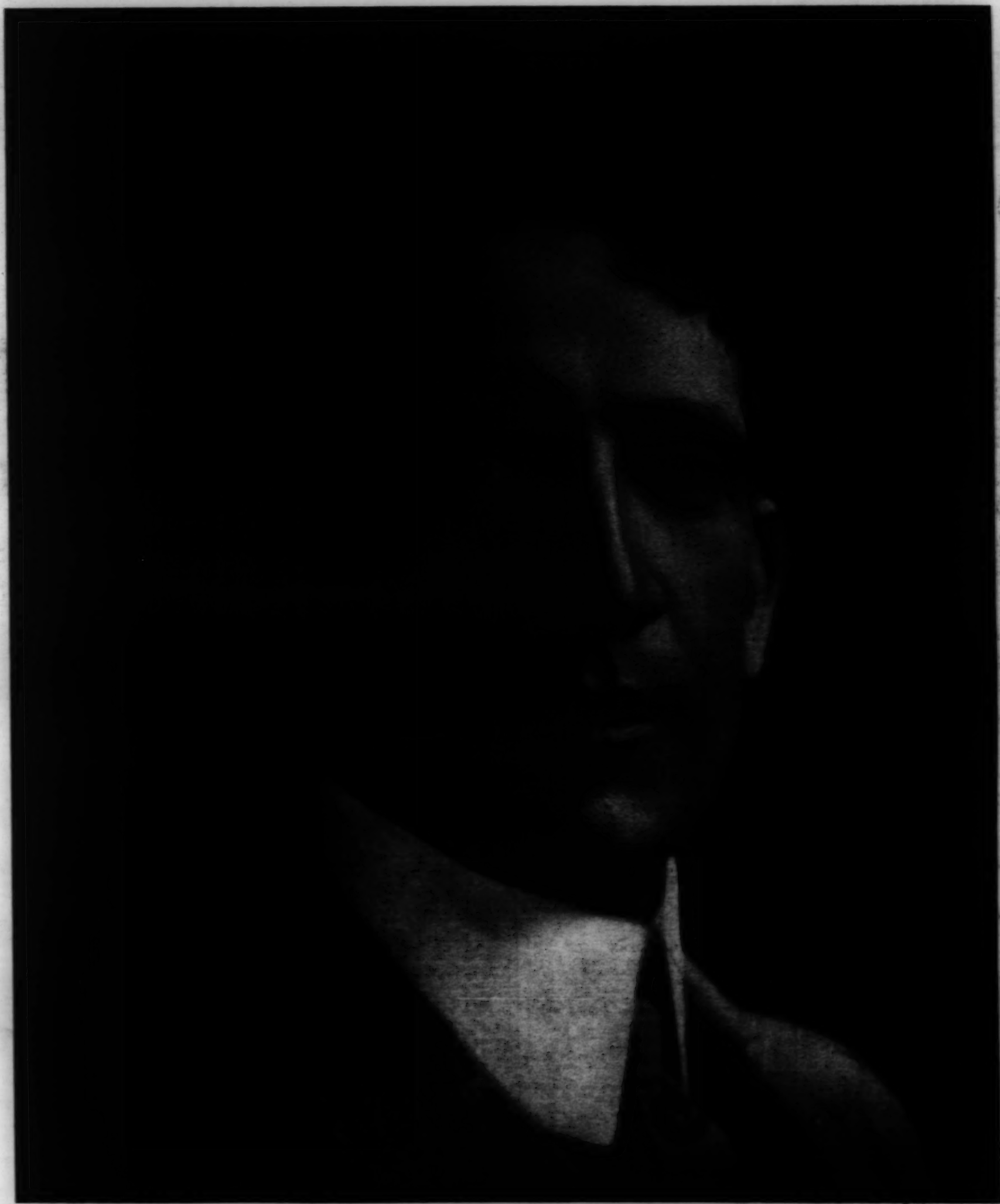


Photo by Nadar O'Connor, Chicago, Ill.

HARRY CORSON CLARKE.

IN OTHER CITIES.

The Night of the Fourth was the Leaven's 25-4. The co. is headed by Bert Hasey, who assumes the role of 251 Front. Other members include Harry Carter, Herbert Riedinger, and Manue A. Grant. The Sons of Ham 2-8.

The bill at the Williams' new home, The Village House, 25-4 was better. The average at this home was \$1.00. The principals are Walter Williams, Harold Verburgh, Hal Clawson, and

(Thomas Moore, manager): A Poor Relation Jan

KANSASVILLE.—**OPERA HOUSE** (W. D. Schultz, manager): Van Dyke and Eaton co. Jan. 20-25; business good. Quo Vadis 27; full house planned. At Valley Forge 28. Peaceful Valley 1. The Little Minister 2. Tangled Relations 3. Nottingham Club Missions

THE BROOKLYN STAGE.

SATURDAY, Feb. 1.

A rather uneventful week ends to-day, the best results in the high priced theatre again being obtained in the Theatre, with a fairly prosperous showing in two of the lower theatres. In the City Hall section, the general attendance elsewhere being far from good.

At the Metropolitan, Colorado, for its first presentation on this side of the river, had excellent patronage at the Amphitheatre, which enjoyed another week of large takings, but little, if any, bettered the notable success of the Goodwin-Bisset engagement. Wilton Lockman, Maude Howard, J. M. Gailville, Violet Hunt, Francis Carleton, Juan Hernandez, John W. Alburgh, Jr., Rose Cooke, Marjorie Lewis, Christiana Henshaw and Henry Hall were all individually excellent, in several cases actually so, and left nothing to be desired. Ethel Barrymore and the splendid cast of the House of the Rising Sun, with "Way Down East" for Lincoln Day week.

The best and most applauded feature of the Orpheum bill was "Fanny Hill," who, assisted by Allen Beach McQuinn at the piano, gave an earnest, forceful and sympathetic reading of a new play, much in favor of present in London, descriptive of the society of the Christian martyrs in the Colosseum at Rome.

Later Miss Hill created peaks of laughter by her quaint impersonations, in which her expressive face is supplemented with a lightning body equipped with practicable feet and hands, the every movement of which is worth imitating. Her act gains much from the complete and elaborate staging with which this performance is treated. The Three Reveries, a new man, a more youth, but looking graceful and competent, replacing the former heavy man, won their usual favor with the original and difficult stunts for which this trio have long been noted. Sidney Wilmer and Mildred Lawrence gave "A Thief of a Night; Madame Marcella exploited her intelligent audience, the Broadway repeated their exhibition of the early Fall. Ernest Davis and Jennie Platt opened the show as carefully guarded and musical systems. Hal Merritt depicted "The Pouter Girl," Joe Green read "The Little Book," Thaxt chanted rag time, and The Cycle Whirl introduced A. M. Schuyler and four expert riders, the vanguard of the circus, down. Manager Percy Williams next presented "Wildfire," Claude Miller, the Temple Trio, Louise Gunning, Yvonne and Adams, Leo Dervalio, Armin and Wagner, Galetti's monkeys, Bluebird moving pictures, also The Cycle Whirl.

The Montauk had E. M. Holland in "When Holden." Mr. Holland is the experienced actor to give other than a technically correct presentation of any role entrusted to him, but while conscientious in this part, he is not convincing, and as a consequence every one interested suffers to a greater or less extent. Mrs. Patrick Campbell will next be seen here in "Magna." The Second Mrs. Tanqueray, The Notorious Mrs. Elmore, Marjorie, and Beyond Human Power. May Lewis with The Widow Jones being the booking for Feb. 10.

At the Orpheum, the Linton and McIntyre were conversely to the fare with Dr. Quack of Quackville, while an act serves only to introduce the delightful singing of Lella McIntyre, and the more than ordinarily clever piano accompaniment of Harry Linton. The Sisters Kingsley appeared to advantage in "Gusta," Johnstone Bennett, with Tony Williams, gave "A Good Evening at the City of the Future," a comedy and song. Hal Stevens contributed imitations of well-known actors, Louis Simon, Grace Gardner, Robert Gump, and Walter Lee acted The New Quackman; Emma and Emma, and as a consequence every one interested suffers to a greater or less extent.

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MUSIC NOTES.

Paderewski's opera, Manru, will have its premiere at the Metropolitan Opera House Feb. 14.

David Bispham gave his second Sunday song recital at Carnegie Hall last Sunday afternoon. Edward Ross accompanied on the piano.

The Pirates of Penzance will be sung at the Grand Central Palace next Thursday evening to aid Rev. William G. Murphy to build a parochial school. The performance will be under the close management of James E. Connelly, and the musical direction of J. Stephen Barrett. Connelly's Fourteenth Regiment Band will furnish the music.

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TELEGRAPHIC NEWS

CHICAGO.

Mrs. Fiske at the Grand-New Play at the Dearborn-Other Bills.

(Special to The Mirror.)

CHICAGO, Feb. 2.

We are enjoying two novelties this week—Mrs. Fiske in A Hit of Old Chelsea and The Unwelcome Mrs. Hatch at the Grand Opera House, and a dramatization of Robert W. Chambers' A King and a Fool at the Dearborn. The third original production of the Dearborn stock company. It goes without saying that Mrs. Fiske had a right royal welcome at the Grand to-night and a large and fashionable audience enjoyed her artistic double bill. Robert Haines, Brandon Hurst, Max Fisman, Eleanor Moretti, and Annie Ward Tiffany give admirable support. The advance sale indicates a record-breaking engagement, as Mrs. Fiske is a great favorite in Chicago.

A King and a Fool was put on at the Dearborn by the stock company yesterday afternoon after a successful seven weeks' run of The Starbuck, by Ople Reed. The play was well received by a large audience. The cast:

Stephen Stone..... Bennett Corrigan
King..... Thomas L. Coleman
Duke of Bani..... William L. Vaneer
Duke of Bani..... William L. Vaneer
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The animal ladies' dinner of the Forty Club took place last Tuesday in the Auditorium Banquet Hall, and among the professional guests were Mr. and Mrs. Keller, Grace McLean, Mrs. Fiske, Mrs. Bennett Corrigan, Grace Beale, Wilfrid North, and Mr. and Mrs. Samuel Forrest (Missie Ryan). There were in all 120 persons present.

The illness of Gus Rogers, of the Rogers Brothers, has been the "dark" side of last Monday night. It is hoped that Mr. Rogers will recover sufficiently to resume his part during this, the last, week of the engagement, or that an understudy may take his place. Dan Daly is understudy in The New Yorkers for next Sunday.

Bennett Corrigan, Grace Beale, and Mr. and Mrs. Forrest left the Forty Club banquet last Tuesday for the Dearborn Theatre, telling caddy to drive back to the Dearborn and the horses had passed Randolph Street on Michigan Avenue before the occupants of the carriage realized that they were running away. They were ready to jump before the draw at Rush Street bridge should be reached, but fortunately the pole broke and the frightened animals were loosed from the vehicle in time to save the flyers. The curtain rang up a little late.

John J. McGraw's last week in When Knighthood Was in Fashion, and his business continues phenomenal. He will be followed next Monday evening by John Drew.

The lovers of El Tornado were out in force to-night at the Strand, where the Castle Square drama revived the good old opera. Next week La Boheme will follow, and Monday evening will be the final Castle Square performance in Chicago. There will be several for the latter in the season.

Keller broke all records at McVicker's last week, giving nine performances to the capacity of the house and putting in his spare time with a double bill. As Jim McVicker is not quite ready, Keller's last week for a fortnight last evening. The company is headed by Ernest Hastings and Miss James. McVicker is now announced for Feb. 12.

Amateur Savage's new chorus for El-Ham is being selected under the personal direction of Librarian George A. A. It will doubtless be an all-American aggregation of beauty. Reginald Roberts returns to sing in El-Ham, which will be kept on at the Strand for the date set for the summer production of the new Fiske-Luders opera.

Chas. Monte featured on her stage career at the Strand, where she last week, secured a large audience. The next day she read a comedy "extra head" in one of the new plays, and Colonel Harriott had Chicago's Health Commissioner, Dr. McVicker, under her.

Charles McCarthy is one of the Strand's life is entertaining the patrons of the Academy of Music.

Charles H. Stewart and his two trained horses are starring jointly in Lost in the Desert at the Alhambra, this week, and Anne Sutherland is playing the title-role in Carmen with the stock company at the new Columbia. Children of the Ghetto next Sunday.

In sight of St. Paul's is being given by the stock company at Hopkins' this week. Camille is understudy.

On the sudden death of his step-son in the West, Comedian Jackson De Angelo was obliged to cancel his extra night at the Grand last evening. Frank Murray, Harry Norman and others of his company spent the day here.

John Gifford, soprano, and George Hiddle, tenor, assisted at the Thomas Orchestra concert Friday afternoon and Saturday evening at the Auditorium.

James of the Lover's Lane company, has announced his intention of getting the stage after this season, and will not star under the company's management, as has been stated.

Madame Lili Lehmann gave her farewell song recital last evening at Stradaker's, assisted by Francis Woodhead Harmon.

was told that "there was one over on that table," and he nearly broke his fingers trying to pick it up.

BOSTON.

Cadets Produce The Cap of Fortune—Columbia Closed Again—To Abate Pass Nuisance.

(Special to The Mirror.)

BOSTON, Feb. 2.

This is a great night for society at the theatre, and indeed it will be a great week, for tomorrow comes the amateur drama, which will bring out the fashionable world in greater numbers than ever before. To-night, however, the Tremont was the goal for all, to see R. A. Barnett's new musical comedy, The Cap of Fortune, and the Show Girl, which was the offering for the cadet theatricals. This was the first performance on any stage, and the cast was as follows:

Diogenes Lee..... W. R. C. Fox
Lord Cadwallader Dree..... E. M. Richards, Jr.
Capt. R. R. Armer..... W. E. Haynes
Capt. R. R. Armer..... W. E. Haynes
Capt. R. R. Armer..... W. E. Haynes
Capt. R. R. Armer..... W. E. Haynes
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Capt. R. R. Armer..... W. E. Haynes
Capt. R. R. Armer..... W. E. Haynes

Mr. Barnett has certainly scored another success by means of his new production, and the greatest verdict of the professional nation last week—for that was what the drama rehearsal really was—and at the first appearance to night was that it was the best adapted for professional use of any of the extravaganzas he had ever written. Indeed Frank Daniels seemed to stick out in every line of the piece, and if that comedian does not secure this work to follow Miss Simplicity, also by Mr. Barnett, I will be very greatly surprised.

The plot of this play, which has its scene pictorially laid in Cyprus, does not amount to much, for Mr. Barnett well knows that his audience want to be amused and he keeps them in constant excitement, so that one does not care what happens as the result of the mysterious cap which brings wisdom to its wearers. There are pretty girls and catchy songs, and the assumption of the three fathers or strained theatrical players affords abundant chance for grotesque comedy. As a funmaker, W. R. C. Fox walked off with the honors of the fat Frank Daniels part, and scored an immense personal hit. Walter Hawkins sang delightfully, as in other Cadet productions, and T. L. Drew made a capital comedian. The most stunning girl in the production was made by J. W. Chipman, a graduate from El-Ham theatricals, who was chosen to sing in the Cadet chorus at the final dinner in the family of Mr. Bolls, who was cast for the part of Lady Betty. He was better perfect with only one rehearsal. Alonso Price, son of Mark Price, the actor, made the dancing hit of the production, and, although he only appeared in the Katrina song, he made it the most repeated number in the whole opera.

Maude Adams did not seem to suffer in the least from the rivalry with the Cadets, who were so much in evidence. She had a most enthusiastic reception in Quality Street. She has a part in this comedy that seemed to catch the fancy of Bostonians. Her engagement here is for a fortnight, and then comes the Irving-Terry season.

The Christian opened the present season at the Boston to the largest business that the play had ever known in Boston, and now it is back for a single week. R. A. Barnett, the John Stornes, in all respects the best interpreter that the part has had in Boston. Miss Leslie as Glory Quixote also does charming work. The cast is the same as last Fall, with the exception that Edgar L. Davenport, who was then starring, now plays Horatio Drake, a part which he had already given with Miss Allen.

Andrew Mack is a Boston boy, and that is one of the reasons why he always has a large audience. He has a large audience here, and he has a most enthusiastic reception in Quality Street. She has a part in this comedy that seemed to catch the fancy of Bostonians. Her engagement here is for a fortnight, and then comes the Irving-Terry season.

Martha was the new opera put on by the permanent company at the Bijou, and it proved an interesting change, as it had not been heard here for some time. Belle Thorne made her first appearance here with this organization, and sang the title-role. She had not been seen here for a number of seasons, but was remembered for her work in Venus Adams, and The Pearl of Britain.

The Power of the Stage is a decided choice for the stock company at the Castle Square, for this is an out and out melodrama, but it was played in such a brisk and emphatic manner that it decidedly pleased the patrons of the house, who have all sorts of productions as the result of the versatility of this organization. The Nominees is in rehearsal.

There are enough questions to satisfy any one in At Cresset Creek, which had a very good house at the Grand Opera House to-night, and scored a popular hit. The company is admirably chosen for a piece of this sort. Frederick Mowley and M. J. Jordan being the men who scored especially. Carlin Jordan made a capital Dynamite Ann, and Annie Buckley also did well.

William H. Crane is in the seventh and last week of his engagement in David Harum at the Colonial. Mr. Crane probably will not be back in Boston again for two seasons. Floradora Feb. 10.

Moreno Round began on to good business, and rumor has it that A. H. Chamberlyna, the manager of the company, may secure a lease of the house as a result of the production. Several changes in cast have been made, and E. Lovell Fraser and Tompkins have the latest to join the organization.

The Victorian Cross, which has already been played with success by combinations, is having an even better presentation by the stock company at the Bowdoin Square this week.

The Only Way, with the leading part played by Severin de Dora, is the interesting bill of the stock company at the Grand.

For the second time this season the Columbia has closed its doors in the middle of a week, and in less than an hour the immediate attention of course should be a payment of salaries, and when this was decided in favor of the musicians, the crisis was reached. The company was promised to continue its task through one night stands until the larger cities of the South were reached, but several of the principals have already taken other engagements. As for the Columbia, The Rounders was mentioned as a coming attraction, but no date was mentioned, and everything seems to be in the air.

During the past week, Lawrence McCarthy made a ten strike when he defeated Mrs. Patrick Campbell for the Boston. Mr. McCarthy left this city entirely in the cold, as there seemed to be no place for her, but the engagement has been made for the week of April 7, and her sailing for England has been accordingly deferred.

Another big engagement at the Boston will be that of the Grand Opera company, which will begin March 10 and consist of twelve evening and four afternoon performances.

When The Cap of Fortune has its professional production it will be called simply The Show Girl, but the Cadets had already got their printing out for the first title, and so it was retained for the original presentation at their theatricals.

Maude Adams has gone to Palm Beach for a rest. She plans to be in New Orleans at Mardi Gras time.

Stuart Robson is going to revive The Comedy of Errors next season, and will also continue The Henrietta for its revival this season has made its withdrawal forever a matter entirely out of the question.

Julia Arthur is out again, and has practically recovered from the effects of her serious runaway accident on Washington Street.

There was an important conference between the aldermen and the representatives of the leading theatres last week, and as a result the City Fathers promised to abate the pass nuisance which has been such a disgrace to Boston. They have had books which they would use, and, as a result, instead of the aldermen and their families, requests would come from constituents and political fences were built out of theatre passes. As a result of the conference the nuisance will be abated, and the only sorrow will come from the confusion.

The auction sale of seats for the amateur circus was held at the Tremont last week, and the premiums ranged even higher than at the Cadet theatricals, which had been supposed to be high-water mark.

Jax Burron.

WASHINGTON.

The Week at the Playhouses—Elks' Carnival Begins—Items of Interest.

(Special to The Mirror.)

WASHINGTON, Feb. 2.

David Warfield's success in the Auditorium at the Columbia to-night was emphatic. Mr. Warfield's artistic portrayal of Simon Levy won strong praise from every one in the large audience. A capable supporting company includes Marie Bates, Odell Williams, Maria Davis, Eugene Canfield, Maude Winter, William Boag, Nellie Lynch, Brandon Tynon, and Harry Rogers. Otto Skinner will follow.

Virginia Harned, in Alice of Old Vincennes, is at the New National. William Courtwright, Arthur Howe, Thomas McGrath, Wallace Edwards, Lawrence Redinger, Cecil de Mille, George F. Bryant, Robert Broderick, Sidney Donald, Richard F. Sullivan, Harry Lewis, Margaret Gordon, Sadie Lauer, and Helen Tracy are in the supporting company. Ben Hur Feb. 10 for a fortnight.

The Bellows Stock company at the Lafayette Square revives The Great Unknown. The company is happily cast, and a fine performance is given.

A Gambler's Daughter opened at the Academy to a crowded house. Miss Crescy, Camilla Cruma, Edna Brown, Lee Farnsworth, E. Lawrence Lee, C. W. Goodrich, Johnnie Le Fevre, Charles A. Hall, John H. Dill, and Frank E. Mitchell are prominent in the company. The Night Before Christmas is underlined.

The Elks' Midwinter Carnival opened at Convention Hall to-night in a blaze of glory, and will continue two weeks. The Boston-Ferrari Carnival company furnish the amusement features. Susan's Band gave a concert at the Columbia Monday night to a R. O.

Frederick G. Berger, manager of the Lafayette Square, has secured the rights to The Sign of the Cross, commencing next season.

At Congressional Church Hall to-morrow evening the Georgetown Orchestra of seventy musicians will celebrate its eighteenth year and give its fifty-third concert, under the direction of Josef Kasper. Katherine Felton and Dr. Anton Glopstner will be the soloists.

Marie Christy, of Fox Quiller, who has been for several weeks seriously ill with scarlet fever at her home here, has completely recovered, and will rejoin the company in Philadelphia next week.

JOHN T. WATSON.

PHILADELPHIA.

"Standees" Allowed in the Theatres—Another Playhouse Projected—Current Offerings.

(Special to The Mirror.)

PHILADELPHIA, Feb. 2.

The law now being enforced in New York City, that all passageways in theatres must be kept free and clear is also one of the requirements in the Quaker City, but unfortunately a dead letter, and for the safety of our amusement patrons some one in authority ought immediately to insist on the enforcing of this ordinance.

The week presents a variety, all the offerings being holdovers, or attractions seen here last season. The benefit system is being liberally worked. Ben Hur, at the Chestnut Street Opera House, will be followed next week by Stuart Robson in The Henrietta. William Farnsworth Feb. 17. Floradora Feb. 24.

N. C. Goodwin and Maxine Elliott opened to good business to-night at the Broad Street Theatre with the revival of When We Were Twenty-one and An American Citizen, each for three nights. They are supported by a competent company. Sky Farm Feb. 10, two weeks. Ellen Holden Feb. 24. E. H. Southern March 2.

This is the second and last week of William Collier in On the Quiet, which has proven an acceptable vehicle for the popular young comedian. Fox Quiller Feb. 10. Anna Held Feb. 17. "Way Down East" March 2.

At the Walnut Street Theatre this evening The Bonnie Briar Bush opened with the gifted veteran, J. H. Stoddard, in the star role of Lachlan Campbell. Mr. Stoddard's performance cannot be too highly praised. The house was crowded. The engagement is for two weeks. Ward and Vokes Feb. 17. Colorado Feb. 24.

Brothers, and Jerry Sullivan. Next week, On the Bonnie Briar Bush.

Brother's Grand Opera House is doing well with English opera. This is the sixth week of the engagement. The company has been requested under the title of the Imperial English Opera company. The manager is William Knapp, with William Perry as stage manager. The company includes Selma Krasselt, Fanny Clark, William Martens, W. E. Clark, Kate Gordon, Joseph Fredericks, Thomas Boyd, Charles Schroeder, Lawrence Hovey, Edna Stanton, Francis Franklin, Model Day, and Joseph Truett, as musical director. Changes in the current bill, with Selma Krasselt and Kate Gordon alternating in the title-role. Next week, Lehmann, with special engagement of Paul Fischer.

Susan and his band will open the season at Willow Grove Park May 20. Mr. Susan has also signed a contract to open June 8 at Steeple Chase Steel Pier, Atlantic City, N. J., for the rest of the summer.

Dummett's Minstrels at the Eleventh Street Opera House continue their usual business to large patronage. Their new act, The Steel Trust, is a big hit.

Wurster's German Stock company at the Arch Street Theatre is now one of the standard places of amusement in the Quaker City. The programme this week is Schindler's List, Sam, and Juggernaut.

The season of the Metropolitan Opera company at the Academy of Music is coming to a close. Misses will be sung to-morrow evening, and The Magic Flute Feb. 6. There will be two more performances, Feb. 13 and 15.

At the Academy of Music Feb. 12 Florinda, the American boy violinist, will be heard. Jan Kubelik Feb. 14.

There are rumors of another new theatre. This time it is in the old Hasbeline property, on the south side of Chestnut Street, above Broad. It is one of the finest sites in the Quaker City, but very expensive, especially if the projections bear in mind that it is in the middle of a block, and an alley of eight feet on both sides must be left free to comply with our building laws. This means sixteen feet at probably \$10,000 a foot.

A. Farnsworth.

BALTIMORE.

Changes at the Theatres—Twelfth Night by Haswell Stock—Concerts.

(Special to The Mirror.)

BALTIMORE, Feb. 2.

"Way Down East" returns to Ford's Grand Opera House this week. The play has proved to be very popular on its previous presentations here, and there is no room to doubt, judging from the attendance this evening, but that the business done this week will equal, if not surpass, that of any of its former engagements. A thoroughly competent company interprets the interesting story. The cast includes Phoebe Davis, Robert A. Fischer, Sara Stevens, Ulric R. Collins, Marion L. Shirley, Frank Currier, Felix Haney, W. T. Hiltner, Miss Hugh Wood, Frank Bell, J. H. Banny, J. H. Davis, Campbell Donald, Glover Ware, Care G. Leigh, Jessa Millard, Cora Campbell, Benjamin Acheson, Frank Hestbert, Fred Wallace, and Louise Lehman. Next week, David Warfield. Otto Skinner Feb. 17.

Liberty Belle is at the Academy. The Mlle had their annual benefit at the Academy to-night. Virginia Harned will follow. Herbert Kelsey and Miss Shannon Feb. 17.

The Percy Haswell Stock company was seen at Chase's Theatre to-night in Twelfth Night. Miss Haswell, appearing in the role of Viola. This was the 12th performance of the company this season, and it was celebrated by the distribution of souvenirs. Miss Haswell made a very pleasing and satisfactory Viola, and Laura McIlvray did well with Olivia. The other members of the company were well cast, and the performance showed conscientious study on the part of those presenting it. Next week, Camille.

Fiddle Dee Dee was presented at the Auditorium Music Hall this evening. The company is a large one, and includes C. William Kobb, Max M. Dill, to whom the parts played by Weber and Fields in the original company are assigned; Barney Bernard playing Dave Warfield's old part and John G. Sparks, who plays the character originated by John T. Kelly. John Alden, Mand Ambler, Dorothy Drew, and a host of others contribute to an enjoyable performance. Six Hopkins will follow.

The Night Before Christmas holds the stage of the Holiday Street Theatre this week, where it is presented by a capable company. Barbara Fritchell will follow.

Burton Holmes is giving his annual course of lectures at Music Hall. They are well attended. Jan Kubelik will return to Baltimore for a special concert at Music Hall Feb. 12. Susan and his band gave two concerts at Music Hall on Thursday afternoon and evening last. The house was crowded. Dorothy Hoyle scored a success in her violin solo.

The matinee of the Percy Haswell Stock company at Chase's Theatre on Thursday last was well attended by the members of the profession in the city. Nearly the entire chorus of Floradora was present.

R. O. Miller, an actor, who was playing last week at the Auditorium Music Hall, was robbed of \$120 by a thief, who sneaked into his dressing-room on Wednesday night.

Floradora, at Ford's last week, played to tremendous business. The receipts for the eight performances were \$16,570, as against \$14,420 for the nine performances of the Floradora company that played at Ford's Thanksgiving week.

Percy Haswell's flag competition closes on Feb. 15. Up to date Miss Haswell has received nearly one hundred and fifty flags.

HAROLD BUTLER.

ST. LOUIS.

A Great Week of Music—Queer Bookings at Olympic and Century—Change of Bill.

(Special to The Mirror.)

ST. LOUIS, Feb. 2.

The past week was musically the greatest of the season. Sunday afternoon concerts were given by Professor Noyes and Wolf's Band at the Odessa. Monday evening Jan Kubelik gave his second recital at Music Hall. The house was crowded. Monday evening Madame Schumann-Haick was heard at the Odessa. Tuesday evening the Apollo Club gave the second concert of the Apollo Club at the Odessa. Thursday evening the Royal Italian Band opened an engagement of seventeen concerts at the Odessa and made a big hit. Friday evening Madame Lili Lehmann gave a Wagnerian recital at the Odessa before a large audience.

The Stroules were at the Olympic and Dan Daly and The New Yorkers at the Century. There was much comment by the press and public regarding the "vile" booking of The Stroules and The New Yorkers here the same week. The result was that neither production drew good business.

Mary Mansering returned to the Olympic this evening with Janice Meredith. Miss Mansering made a great personal success of the play here last season, and she was enthusiastically received this evening by a large house. Robert Drost is again her chief support. Miss Bob White Feb. 9.

Arizona, which has visited as often as often, is again on view at the Century, opening last evening to a fair house. Next Sunday, Keller.

Joseph Murphy did his usual good business last week at the Grand. York State Folks is Manager Garra's offering this week. The Telephone Girl will follow.

Winchester did well at Havlin's. A Lion's Heart is this week's bill. The Fatal Wedding underlined.

The Katzenjammer Kids had a good week at the Imperial. Al Martin's big production of Uncle Tom's Cabin, with Milt Surian in the title-role, is the present offering. A Ragged Hero next week.

Louis Mannerstein, organist, Herman Haag, pianist, and Grace Lillian Lester, soprano, were the soloists at Sunday afternoon's concert at the

Olsen by well's Band. Last's Hungarian rhapsody and a fantasia on Wagner's Die Walkure were well received.

Next Monday night's concert will be the soloist at next Thursday night's concert. The soloist at next Thursday night's concert will be the soloist at next Thursday night's concert.

J. A. NORTON.

CINCINNATI.

Too Much Musical Comedy Openings This Week—The German Company.

(Special to The Mirror.)

CINCINNATI, Feb. 3.

A superabundance of musical comedies in the past thirty days has exerted a depressing effect on the box-offices at some of the local theatres, and the end is not yet, for two more are in evidence to-night. Dan Daly, long a favorite here, is at Robinson's with The New Yorker, and a good sized audience was on hand to-night to welcome his local advent as a star. His company proved a strong one, including William Cameron, George Schiller, Thomas Evans, Nick Long, Rose Beaumont, Anna Laughlin, Carrie Perkins, and Adelaide Cotton. Next week, E. S. Willard.

Mam'zelle Awkins, which scored a big success last year at the old Grand, returned to town yesterday and again proved entertaining. Della Stacey in the title role heads a very capable company and plays the part with vivacity and charm.

The Two Escutcheons, which has been played here several times in the original, but never before in English, was yesterday's offering at the Pike and made a pleasant impression on two large audiences. Next week, The Banker's Daughter.

Last night's performance by the German company was a benefit for Clemens Bauer. 'S Lieder von Schiller was the bill, and it was capitally rendered.

Joseph Dowling's play, Roxana's Claim, with Mr. Dowling and Myra L. Davis in the leading parts, is the attraction at the Lyceum.

The Fatal Wedding, with Edwin Mordant in the principal role, made a decided hit yesterday at Heuck's. Gertrude Haynes and her Choral Celestial are a special feature, and repeated the hit made here earlier in the season in vanderbille.

Neil Florence has resigned from the Pike company to join one of the Arizona companies.

H. A. SUTTON.

STANHOPE-WHEATCROFT SCHOOL MATINEE.

At the Madison Square Theatre last Thursday afternoon the undergraduates of the Stanhope-Wheatcroft Dramatic School appeared for the first time in public this season. The audience, as is usual at these matinees, was very large and included many persons of prominence in the theatrical world. The applause was plentiful and much of it was well deserved.

The programme consisted of two one-act plays, entitled The Pretty Horsebreaker and Nobility, and a three-act drama, called Alma and Enda. Nobility, which was the curtain-raiser, is a highly dramatic little story of Russian life, put together in rather effective fashion by Sigmond B. Alexander. The cast was as follows:

Sonia Poninski J. Florence Fagan
Prince Ivan Poninski J. McPherson Fine
Boris Roskoinoff Gordon Johnston
Othmar Patoff C. Perry Alexander

The scene is a room in Prince Poninski's castle near the Russian frontier. Sonia, the wife of the Prince, has, in order to save her brother from arrest as a nihilist, sacrificed her honor to Boris Roskoinoff, of the secret police. Once the brother is safe beyond the border, Sonia is overwhelmed with shame of her act and anger at Roskoinoff. She drinks poison and, turning upon the officer, she tells how she has tricked him, and how deep is her hatred of him. The husband, entering at this moment, kills Roskoinoff, and the wife, after explaining the situation, falls dead. The construction of the little play is crude, its literary qualities are ordinary enough, but its theme is dramatic and the final tragedy is rather well contrived. A. Florence Fagan played the role of Sonia with considerable emotional strength, and Gordon Johnston was an excellent Roskoinoff. The others were satisfactory.

Alma and Enda, also from the pen of Mr. Alexander, was cast as follows:

Maurice Prescott J. McPherson Fine
Gerald Earl Gordon Johnston
Dr. Charles Prescott David Kimball
Robert Thayer Frank Trener
Augustus Sutherland C. Perry Alexander
Evelyn Moore Martha L. Waldron
Gladys Moore Ruth Monks
Helen Prescott Eleanor Pickens
Isabelle Thayer Ellen Reihan

The story set forth in this play is commonplace and uninteresting, there are no situations of dramatic value, and the picture of modern life that it presents is almost ludicrous in its falsity. The heroine, Gladys Moore, is supported by a rich and vulgar woman who tells her in brutal fashion that she should marry in order that she may cease to be a burden. The man whom Gladys loves has no inclination to marry. She is rescued from her predicament by a New York family of wealth. She becomes a member of this household. Directly gossip begins to couple her name, unpleasantly, with that of Maurice Prescott, a brother of the head of the house. Prescott is many years her senior. He loves her, and to protect her from scandal he offers to make her his wife. Gladys accepts, with the understanding that their relations shall be purely platonic. Gradually she forgets her old love and comes to love her husband. He has secretly hoped for such a turn of affairs, and the wife has great difficulty in convincing him that she bears toward him more than a feeling of respect. The former lover learns the truth and tells the husband, bringing the play to a happy termination.

Considering the poor material afforded by Alma and Enda, the students deserve considerable praise for their performance. Gordon Johnston, as Gerald Earl, the lover, was particularly successful. He possesses a good physique, a mobile face and a pleasing voice. His natural talents have apparently been well schooled, and he has distinction to the role. Martha L. Waldron, as Gladys, was also excellent. Her impersonation disclosed unusual dramatic feeling and considerable knowledge of the art of the stage.

The performance ended with the presentation of The Pretty Horsebreaker, a light and frothy comedy by William Brown and Andrew Halliday. It was very nicely acted by the following cast:

Major Lollipop David Kimball
Mr. Oulton Spout Frank Trener
Squire Gordon Johnston
Lady Crook C. Perry Alexander
Christina Dorothy Hubbard
Bertha Margarette Goodenough
Syrone Virginia Lewis
Georgina Josephine Glaser
Clementina Beatrice E. Prentice
Concertina Marie Steinrauf
Bella Sunnyside Jessamine Childs

ACTORS' FUND BENEFIT.

The regular annual benefit of the Actors' Fund will be held at Daly's Theatre this (Tuesday) afternoon. The programme will include The Romanens, presented by the players now appearing in it at the Madison Square Theatre; a comedy entitled Time is Money, presented by Charles Hawtrey and members of his company; songs from The Torsador by Francis Wilson; Christie Macdonald, and Adele Ritchie, dancing by the Hengler Sisters, a comic trio by Harry Bulger, Charles J. Rom, and Joseph Cawthorne, imitations of famous actors by Arthur Playfair, monologues by Beatrice Herford, and the sketch entitled A Night in Japan, by Madame Herrmann.

John Gorman, "Julius," in Winchester, Actors' Society.

THE STOCK COMPANIES.

The Spooner Stock company will celebrate the completion of its first year in Brooklyn next week. An elaborate revival of Blue Jeans (which was presented earlier in the season, has been selected for the occasion, as the cast requires both Edna May and Cecil Spooner, as well as all the other members of the company, including Mrs. Spooner, who is to make her reappearance after several months of retirement. Efforts are to be made to have the coming production surpass the previous one. The week will mark the end of what has probably been the most successful year ever enjoyed by a stock company in Brooklyn.

The Spooner Stock company at the Park Theatre, Brooklyn, presented the dramatization of Anthony Hope's romance Phroso last week, for the first time by a stock company in this city, since the original production. In the title-role Cecil Spooner demonstrated, by making a pronounced success, that her ability is not confined to the lighter parts she has for the most part previously played. Her portrayal of the difficult character of Phroso possessed more than ordinary intensity and emotional power, but, at the same time, was marked by commendable discretion. The staid and self-possession of Phroso are her conspicuous characteristics, and they were brought out in an especially strong manner, and, all in all, it is doubtful if Cecil Spooner has ever given a better or more artistic performance. Augustus Phillips, in William Faversham's old part of Lord Wheatley, was natural, manly and interesting. Walter Wilson, strong and commanding as the villain, Mouraki Pasha. Harold Kennedy made a capital Denny. W. L. West as Stefanopolis gave an excellent performance. Jessie McAlister came in for a share of the honors as Beatrice Hippgrave. Isaac Payton and Walter Creighton were their first appearance with the company, and proved themselves valuable adjuncts. Harry Hill offered a picturesque and forceful portrayal of Constantine. Olive Grove as Elena Kurloff was admirable. Rita Villers and Robert Hanson, in minor roles, were very good, and the many others in the cast did evenly creditable work. The costumes were many of them those used by the Empire company, and the scenery, especially painted for the production, deserves a word of praise. Edna May Spooner was not in the cast, but received many accolades for her excellent singing, while Claude Thardo, in the same line of endeavor, continued popular. Capacity audiences were the order throughout the week. Sardou's comedy, A Scrap of Paper, with both Edna May and Cecil Spooner in the cast, is the current bill.

The Columbia Theatre Stock company revived Shall We Forgive Her in a capable manner last week, and drew very good houses. The most interesting feature of the performance was the first appearance with the company of Rose Stuart, whose admirable performance of Joanna made her a favorite at once. Valerie Bergers in the leading role, was well supported, and in the cast were Frank E. Camp, James A. Bliss, Edward Mackay, E. L. Snader, Avon Breyer, Gertrude Berkeley, and Letitia Russell. Vandeville was given between acts, and the customary souvenirs and reception on the stage maintained. This week, Carmen.

Corse Payton's Theatre company enjoyed even larger patronage than usual last week with a handsomely staged production of the interesting old drama, Rosedale. In the cast were Corse Payton, Kirk Brown, George Hoey, Charles Baringer, Barton Williams, Johnnie Hoey, Etta Rad, Sadie Badger, Mattie and others. Grace Fox, Jeannette Miller, Sarah Cummings, and Jennie Austin. This week, The Masked Ball is the offering.

Blaney's Theatre Stock company showed considerable versatility last week in changing from The Only Way to a Gilded Pool, that was entertainingly acted by the following: Sidney Toler, John Fenton, Peter Long, D. W. C. Jennings, W. D. Stedman, E. S. Morey, G. E. Martin, Alfred Mayo, Miss Curtis, Harriet Willard, Adele La Gros, and Ethel Milton. Business was large. This week Howard Hall's new play, The Fatal Flower.

The Elite Stock company at the Gotham Theatre, as usual, had large audiences last week, when it produced still another melodrama, The Streets of New York, in a manner that evidently pleased. The principal roles were played by Edmund Day, Joseph L. Tracy, J. K. Hutchinson, Walter Chester, George W. Marks, Harry MacDonald, Rose Watson, Emma De Castro, Alice Shepard-Davenport, and Ethel Fuller.

The law forbidding people to stand in theatres will seriously reduce the profits of several Brooklyn stock companies if enforced.

Edward Harrigan has arranged to present a weekly change of bill for ten consecutive weeks at the Grand Avenue Theatre, Philadelphia, appearing in his old line of comedies of New York life, supported by the Durban-Sheeler stock company. This organization will be strengthened by a number of singing and dancing people, and a special effort will be made scenically to revive the old favorites with good effect. The first of the series will be given on Feb. 24, and will be Old Lavender. This will be followed by Waddy Goggan, The Leather Patch, Kelly and the 400, Squatter Sovereignty, Mulligan Guards, Rail Cordella's Aspirations, Dan's Tribulations, and The O'Reagans. Mr. Harrigan also will present a new play with its scenes located in Philadelphia.

Bertha Creighton, the Durban-Sheeler leading woman at the Grand Avenue Theatre, Philadelphia, recently suffered a two days' illness, and Lillian Daly took her place as the heroine in In Sight of St. Paul's at short notice. Miss Creighton resumed her place on Monday evening, Jan. 27, and scored a tremendous triumph as Carmen in that drama. This week the company is playing Reaping the Whirlwind.

Arthur Maitland, who will have a stock company at Harmanus Lyceum, Albany, N. Y., the coming spring, will present only metropolitan successes. One of the first plays will be The Christian, the Albany rights of which Mr. Maitland has just secured a two days' license. He is also in the Christian last season on the road. Frederick Loomis has been engaged for the company.

James Neill has issued a booklet of photographs of himself and his company, taken during the recent engagement in Honolulu.

Eugenia Resmer has been engaged by Charles E. Blaney for his stock company at Newark, N. J.

Frank Holliston has become a member of the Aubrey Stock company in New Orleans.

AT THE P. W. L.

Mrs. Cynthia Westover Alden was chairman of the February Literary Meeting of the Frothingham Woman's League, held at the club house yesterday afternoon. The attendance was the largest, it was said, ever known at a Literary Meeting. The speakers were Mrs. E. P. Heaton, on the great work of the editors of Sunday papers, and Mrs. Alden, who defended the modern newspaper. Eva Vossell contributed musical numbers. The Drama Meeting, Feb. 17, will be in charge of Jeannie Winston.

A. O. O. F. TO ASSIST A. C. A.

At a regular meeting of the Actors' Order of Friendship, held last Sunday evening in the present home of the lodge, at No. 139 West Forty-seventh Street, it was decided to request the New York Chapter of the Actors' Church Alliance to occupy a room in the new lodge house in Thirty-seventh Street, which will soon be ready for occupancy. The members of the Order their thorough sympathy with the effort of the Alliance to bring the church and the stage into closer relationship.

Robert Rogers, comedian, at Henry's.

LETTER TO THE EDITOR.

A Letter from Mr. Fraser.

167 West 130th Street,
New York, Jan. 25, 1901.

To the Editor of The Dramatic Mirror:

Sir.—In calling your attention to the grave injustice which has been done me in the columns of your paper, I disclaim any desire to escape legitimate criticism. What I protest against is prejudiced and unfair comment on my actions and criticism of my work, to the detriment of my professional reputation.

For a long time past your paper has rarely mentioned my name unless to sneer, or to indicate that I am not engaged in legitimate play writing; and on one occasion, at least, it has called me a "pirate." Letters protesting against this treatment have remained unnoticed, and a personal call on your managing editor was productive only of further insults. Among other things he asserted that I had never written an original play, and made my living by appropriating the successful works of other men.

A few days later I sent him a list containing 94 of my dramatic works, 68 of which have been successfully performed, and of which 43 are original. 7 are dramatizations of novels, 7 are other men's plays rewritten for their proprietors, and 27 are adaptations from foreign languages or obsolete plays. Included in that list are such well-known successes as The Convict's Daughter, A Thoroughbred Tramp, in a Woman's Power, The Moorwalkers, Ole Olson, The Little Minister, etc. I also pointed out to him that in the then current issue of THE MINOR, exclusive of dates ahead and the advertising columns, there were no less than 23 references to plays written by me at that time on the road or in the stock theatres. That communication was ignored, and instead of an acknowledgment of error an editorial paragraph was printed quoting and endorsing an attack made on me by an editor in Chicago.

That article was an alleged criticism of my musical comedy, The Robber Baron, played successfully for a week's trial at Terrace Garden last Summer. The piece, words and music, went into rehearsal Wednesday morning and was given its first performance on the following Monday night; it is therefore little wonder that the performers did not speak the text supplied by me.

Your reporter was well aware that the lines were being extemporized, and said that a critic based on that first performance would be quite unfair, promising to come later in the week before writing his article. Instead of doing so he wrote, the next morning, a scathing attack on my book, in which he declared it to be the very worst libretto ever written, the construction bad and the lines bordering on vulgarity. This article appeared a week after the first performance, and in the meantime the piece had been a good business, as any of the other pieces put on at the Garden holding its audience till the close and securing an average of sixteen encores nightly.

While utterly damning the book, your reporter praised the music. I subsequently discovered that he had once written a libretto for which Mr. Schaffer, my collaborator, wrote the score, and that the libretto was so good that no manager had ever made more than the first act. I also discovered that he had been importing Mr. Schaffer to break his agreement with me in order to compose scores for some more of his own brilliant conceptions—which Mr. Schaffer had declined to do. I also discovered that he had freely expressed the opinion that I was a very reprehensible person for having dramatized and produced The Little Minister—in fact, the sort of person to be crowded down and put out of business. Here lay the evident animus of THE MINOR's attitude toward me.

Desiring only peace and simple justice, I called your reporter's attention to the error at the opening of his article, to the effect that I am "a playwright well known to the courts." I pointed out to him that I had invariably appeared as a producer of play piracies or in defense of my property, and that I had expended more money in doing so than all the other authors in this country put together. I showed him that of the two cases in which I was defendant, in one the United States courts had completely vindicated my position, and in the other the plaintiff had privately admitted that he could not sue him, but on showing me that he had paid his money for the common property play involved, I allowed him to take his injunction on his paying all costs. I also explained how I had purchased from the owners of the copyright on The Little Minister the sole right of dramatization, and that I was suing Charles Frohman for infringement, not Frohman suing me. Finally, I produced my libretto and asked him to point out where it bordered on vulgarity, which he was unable to do, any more than he was able to substantiate any of the other criticisms of my text or construction.

Being unable to obtain any satisfaction from your employes, I write to request that in the future this sort of thing will not occur, and that THE MINOR hereafter will treat me and my work on an equal footing with other authors and their work.

Yours very truly,
JOHN ARTHUR FRASER.

[Mr. Fraser is mistaken in thinking that THE MINOR has any animus against him, and the editor is very glad to publish the foregoing letter in full as evidence of this fact. THE MINOR further assures Mr. Fraser that it had and had now, and will have hereafter, no purpose to treat him and his work unfairly.—EDITOR DRAMATIC MINOR.]

MADAME RISTORI HONORED.

The eightieth birthday of Madame Adelaide Ristori (Marchionessa Capranica Del Grillo), the famous Italian actress, which occurred on Jan. 23, was celebrated in Rome, and, indeed, throughout Italy, with ceremonies such as might be held upon a national holiday. Through the day the aged actress received hundreds of congratulatory telegrams and letters from all parts of the world.

The gifts that came to her were almost as numerous. They included a good medal expressly struck by order of the Minister of Education, a gold and diamond bracelet from Queen Helena, and a basket of flowers from the German Emperor. The King of Italy called personally to offer his congratulations. In every school in the land the day was in some way celebrated.

In the evening a commemorative performance was given at the Teatro della Valle which was attended by nearly every dignitary of Rome and every person of social prominence. The Italian Minister of Public Education, Signor Nasi, the Mayor of Rome, and Prince Colonna sat in Madame Ristori's box. Her entrance into the theatre drew the signal for tremendous plaudits. Numerous artists gave their services to the performance, including Tomaso Salvini and Signor Novelli. The fete was opened by Salvini, who, amid the great and welcoming enthusiasm of the public, declaimed verses in the honor of the marquis. The performance closed with a monologue by Novelli.

ENGAGEMENTS.

Fred Mathews, for Don't Tell My Wife.
Dolly Elton, for Pennsylvania.
Willie Fawcett, with Benedict's Twins.
John W. World and Maudie Hartman, specially engaged for the week to play the two principal comedy parts in Don't Tell My Wife at the Auditorium Theatre, Philadelphia.

Mr. and Mrs. Barton Booth (Carolyn Wyman), formerly of Lincoln, Ct., Carter's circus, have been especially engaged to play at the two principal comedy parts in Don't Tell My Wife at the Auditorium Theatre, Philadelphia.

Theodore Bendit, as musical director of the London production of Ben Hur.

By Charles F. Edwards, for his superb company: William O. Chamberlain, Rosa Baran, Fred Gray, Sam Carter, for the Week at New York: Arthur Orin, as musical director.

Ernest Lawson, a hit, East State Palace.

Gossip of the Town.



Photo by Gehrig, Chicago, Ill.

The above is a good likeness of Lillian Shirley, who has been with Barney Gilmore in Kidnapped in New York for three seasons, and is one of the features of the performance. Miss Shirley possesses a very good singing voice and is a very graceful dancer on the stage. So many offers have been made her to appear in vanderbille that she has at last decided to do so, and will play the leading vanderbille houses this spring in a new sketch especially written for her.

Ernest and Fred Shipman went over to Philadelphia on Friday last to witness the special performance of As You Like It at the Chestnut Street Theatre, in which two of their next season's stars, Alberta Gallatin and Harry Glaser, played Rosalind and Orlando. Next season these players will be seen in a special production of The Adventure of Lady Ursula.

Cecil Spooner's birthday was royally remembered at the Park Theatre, Brooklyn, last Tuesday, both by the audience, that had innumerable valuable gifts and handsome bouquets handed her over the footlights, and by her relatives and friends, whose congratulations were accompanied by substantial proof of their affection. Among other things that Miss Spooner received was a check for \$1,000 from Mrs. Spooner, the amount that has come to her from the same source within a month, as she was presented with a similar amount on Christmas.

William Garon, manager for John H. Harlin in St. Louis, is to have a benefit at Harlin's Theatre, Feb. 25, when Mr. Garon will appear in a farce and also in A Jealous Wife. There will be a number of special features, including an orchestra of sixty pieces. Prizes will be given for buck and wing dances and cake-walking.

A benefit for the Metropolitan Hospital was given at the Casino Sunday evening.

Leah Field, at one time a member of the Wilbur Opera company, is seriously ill with pneumonia at her home, Glenside, Pa. Miss Field recently recovered from a severe attack of typhoid fever.

During Primrose and Dockstader's engagement at the Victoria they will give a benefit for the widow of the late John H. Haverly.

Ethel Gordon underwent an operation for appendicitis at St. Vincent's Hospital in this city last Friday.

W. T. Speath, treasurer of the Forough and Sells Brothers' Circus, is sending on tour a farce-comedy entitled A Run for Her Money.

Contracts were closed on Friday of last week by which Edmund Broom, of the Castle Square stock company of Boston will be starred in a stock enterprise to be undertaken by Shipman Brothers for a Spring and Summer tour through the New England States and Canada. A strong company will be engaged and new plays presented.

A very successful benefit was held at the Academy of Music, Brooklyn, yesterday (Monday) evening, for Thomas T. Hayden, the blind actor. Among the well-known artists who kindly volunteered for the occasion were Cecil Spooner, Little Louise Allen, Corse Payton, and Claude Thardo, as well as many more.

Mark Twain's story, "The Little Lady and the Lord General," which appeared in the Christmas number of Harper's Magazine, has been dramatized by Alexander Hume Ford for the Children's Theatre company, by whom the play will be presented at Carnegie Lyceum early in the present month.

The Josephine Stanton Opera company opened in Brisbane, Queensland, recently to the capacity of the local theatre, breaking the house record. The season promises to be an unusual one. At the conclusion of the Brisbane engagement, Jan. 10, the company will go direct to the gold fields of Western Australia, journeying by sea twenty-six hundred miles. From Australia the tour may extend to Manila and through the Orient. The Australian papers speak in high terms of the company's work.

Jackson, Miss, one of the greatest railroad junction points in the South, was the scene of quite a good sized reunion of Theatricals Jan. 15. The Other People's Money, One Yock, Harold Square Opera company, Uncle Josh, and Schubert Orchestra companies were all waiting for trains, and soon became acquainted.

Howard Gould in Brother Officers closed his tour at Wilmington, Del., Feb. 1.

In the Supreme Court in this city last week Judge Gildersleepe granted a temporary injunction restraining William E. Gray from using the name of The Volunteer Organist. Miss Totten claims that the managers used her pictures after she had left the company.

Ruth Sheppard is quite ill at her residence in this city. She is suffering from an attack of tonsillitis.

James Forbes has resigned from Amelia Bingham's business staff to become assistant manager of the enterprises directed by the Henry B. Harris company.

George Youman states that it was not he, but another of the same name, who was killed in a recent railway accident in the West.

Mannuel Klein will compose the score for Pickwick, Charles Klein's musical comedy adaptation of "The Pickwick Papers," in which De Wolf Hopper will star next season under the management of Everett S. Hopper.

Conrad Mink of 115 West White, is being very ill in New York, with diphtheria and pneumonia.

David Gargis, leading man, W. A. Harding stock, 11 John's, New York, is ill.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1903

The Original of the American Theatrical Profession

1032 BROADWAY, COR. FORTIETH STREET

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NEW YORK - - - FEBRUARY 4, 1922.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

As the first forms of THE MIRROR to bear date of March 1 must go to press on Friday, Feb. 24, instead of on Saturday, Feb. 22, Washington's Birthday, which is a legal holiday, changes in standing advertisements or advertisements for the last page must be in hand not later than Thursday afternoon, Feb. 20. The later forms of that number of THE MIRROR will go to press on Monday, Feb. 24, 25 usual.

A NOTABLE FIGURE.

ARMANDO RAVONI (the Marquis Caproni) celebrated her eightieth birthday in Rome, Italy, last Thursday, in remarkable circumstances. King Victor Emanuele, with royal pomp, visited the venerable actress and tendered congratulations; mayors and other officials of various towns paid their respects to her; the Queen sent her a diamond bracelet; the German Ambassador, acting for the Emperor, presented her with a floral token, and she received messages of congratulation from rulers and distinguished persons of many countries. Perhaps the most noteworthy tribute paid to Ravoni in an official way was the striking of a gold medal in her honor by the Italian Government, bearing on one side her profile and upon the other an appropriate inscription. The first medal struck will be given to Ravoni, the second to the King of Italy, the third will be placed among the archives of the Department of Public Instruction, and the fourth in the Municipal Museum of Rome. Further impressions, in gold, silver, and bronze will be sold for the benefit of a fund for indigent actors. All the theatres in Italy it is said on the evening of her birthday gave commemorative performances. It was believed that her fortune had been greatly impaired, and the proceeds of these performances had been offered to Ravoni; but she declined the tender, and asked that the money realized be assembled in a fund for the benefit of actors in need, and thus this fund will bear her name. Various Italian cities will also strike medals in her honor.

It is doubtful if honors at all comparable with those ever before have been paid to a member of the dramatic profession. And there is no doubt that the professional fame of Ravoni, lighted as it is by a private life in all things exemplary and admirable, deserves every token of respect that has been tendered. Her character is illustrated in this event by the solicitous and unselfish act by which she diverts from herself and devotes to the destitute and needy of the theatre of her country a fund that, with such a beginning and under such auspices, ought to assume proportions and be productive of good that should forever make her name revered not only by the profession of her native land, but also by actors the world over.

It is reported that Ravoni, at eighty years of age, is physically as vigorous and mentally as alert as she was a generation ago. She has not acted in many years, but still loves the theatre, which she frequently

attends. Her latest appearance at the play was recently at the first performance of D'ANNUNZIO's *Francesca di Rimini*, when she occupied a box with SALVINI, to whose Romeo she played Juliet in Turin in 1844, when she was twenty-two and he sixteen years of age. According to RIVONI, she was born upon the stage, her father, mother, brothers and sisters all being actors. She is one of the many noble products of the theatre in a country that honors the artists of the stage as it honors the representatives of all other arts, yet she belongs to the world, and the esteem in which she is held is universal.

PROPER SUPERVISION.

THE determination of Fire Commissioner STRONG to exercise a proper supervision over the theatres of New York and to enforce the laws that relate to the theatres is to be commended, and his action ought to be welcomed by every manager who purposes to conduct his theatre with an eye to the safety of the public, as well as with a view to personal profit.

There is no evidence that any of the laws relating to the conduct and supervision of theatres in this city is ill founded or unnecessary. If full enforcement of such laws should establish the fact that any one of them is unwise or that it will work to the hardship of managers and against public policy, there is no doubt that the unnecessary or unjust law will be repealed. It has been stated that the statute invoked by the authorities is obsolete, and that it ought to be ineffective. As to this, Commissioner STRONG says in a statement to the public:

The laws relating to the safety of audiences in theatres and other places of amusement are not antiquated and useless statutes, but are greater necessities to-day, in consequence of the increased theatre attendance of the city, than when they were enacted. The enforcement of them is not a spasmodic effort at reform, but a vital duty, taking precedence of any other—namely, reasonable precaution for the preservation of life.

There is a suspicion that supervision of theatres here in the past has in some respects been perfunctory, and that there have been violations of the law in other respects than that of crowding theatres beyond their safe capacities.

The present action of the fire authorities that has caused an outcry by managers and an unthinking protest on the part of certain newspapers, taken against the crowding of theatres by persons that stand in the spaces in the rear of seats, is a wise action and should meet public approval. A panic in a theatre thus crowded would carry a lesson that everybody would remember.

WHICH IS CHRISTIAN?

AN actress recently died in the West leaving a child—a girl—without friends or means. Members of a theatre company contributed to the wants of the child, and one of the actresses conferred with persons in and out of the profession as to what should be done in her behalf.

A sum of money was raised, and it was determined to devote it to the care and education of the girl. A prominent woman of the city in which the theatre company was located had a daughter in a boarding school under church auspices in another city, and gave the actress prominent in the care of the homeless girl a letter to the women in charge of the school, which it was thought would be a model place for the child.

The letter was presented, and all went well until the persons in charge of the school learned that the child's mother had been an actress and that the child herself had appeared on the stage. Upon this intelligence they refused to admit her to the institution.

In this very peculiar case, which persons illustrated Christianity—those that had taken up the homeless child and tried to provide for her care and education, or those that conducted the school under church auspices and turned the child away?

BOOK REVIEWED.

PHYSICAL CULTURE AND SHIP DROWNING. By Robert Fitzsimmons. Published by Drexel Middle, Philadelphia.

If any one should know all about physical culture and self-defense, Robert Fitzsimmons is he, and in the book for which he is sponsor he has exhaustively discussed nearly every phase of these matters, dwelling with especial stress upon the topic of exercise and the correct methods of athletic practice. The book is simply and sensibly written, and it completely upsets no end of training theories that have obtained from time immemorial. In this department alone Mr. Fitzsimmons' book cannot fail to accomplish much good, for his suggestions are sane, sound and practical. A great deal of hard training has been done by the conflicting theories of so-called athletic instructors, and he who obeys faithfully to do all that these gurus say should be done would probably wind up in an asylum for cripples or a madhouse. But Mr. Fitzsimmons goes not blindly or irrationally about his task, he wastes no space on discourses upon the impossible, useless exercises commonly advocated by critics upon such subjects, but he sets forth a few honest truths, gives plausible reasons, lays down a number of easily remembered rules, and sheds a lot of thoroughly good advice. The book will amply repay a careful perusal. It is probably illustrated, neatly printed, and handsomely bound.

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THE WIDOW FLUNKER'S TWINS. By La Verne Françoise Whelan.

WOT BUT NOT WOMAN. By Grace Lane Irwin.

MUSIC NOTES.

Lillian Hodges has cancelled several of her concert dates in the city. She is still detained in the recent railroad accident in Georgia and her physician has ordered a brief rest.

Fritz Kreisler and Emma Juch gave a recital at Carnegie Hall Jan. 28.

The Fairmount Society gave a concert at Carnegie Hall Jan. 27.

The British Guards' Band will make its American debut at the Herald Square Theatre Feb. 16.

The next of the series of People's Symphony concerts will be given in Cooper Union Hall on the evening of Feb. 21. The programme will consist of Beethoven's symphony in G major, "Pastoral," and Wagner's "Parsifal." The orchestra will be conducted by the composer, and the soloists will be the soprano, Miss F. X. Aron, the alto, Miss F. X. Aron, the tenor, Miss F. X. Aron, and the bass, Miss F. X. Aron.

The Manhattan Society held its third private meeting at the Waldorf-Astoria Tuesday evening. Being impossible to present in the city, selections from the romantic opera *Viola*, by Richard L. Sherman, were sung by Heinrich May, Fritz Stander, Dr. Franklin Lawrence, Herman May, Marian Gray, and Joseph J. Stander. The concert was a great success, and the artists did full justice to the romantic scene, which revealed many beauties and possibilities. At the conclusion of the programme refreshments were served, and the concert closed with a vocal solo by Miss F. X. Aron, the director.

Rugby M. F. F. gave a concert at Carnegie Chamber Music Hall Wednesday evening, assisted by Edith Stander, Florence Stander, and Richard Stander. The programme was a great success, and the artists did full justice to the romantic scene, which revealed many beauties and possibilities. At the conclusion of the programme refreshments were served, and the concert closed with a vocal solo by Miss F. X. Aron, the director.

The Manhattan Society held a meeting in its club room on Jan. 25. A twenty-third Street street Saturday evening. An interesting and successful programme was presented, and the attendance was large.

AMATEUR NOTES.

Yo Haplo of York, a comic opera by Robert Emmet McAlister and Henry Stanley Hastings, was staged by the York City, at the Orange, N. Y., Music Hall Jan. 28.

The Otisville Dramatic Club, of Philadelphia, presented Dr. Jekyll and Mr. Hyde in that city Jan. 24. Ten cents were raised by proceeds, the title part by Frederic R. Hooding and Alice Litch by Yvette Ford. Amateurs took the other roles.

The Hayworth Hour, a sketch by Theodore Fischer, was presented at Army Hall, Albany, N. Y., Jan. 21, during the Great Industry Fair. The programme was a great success, and the artists did full justice to the romantic scene, which revealed many beauties and possibilities. At the conclusion of the programme refreshments were served, and the concert closed with a vocal solo by Miss F. X. Aron, the director.

A two-act musical satire on Uncle Tom's Cabin, written by Maxwell G. Thompson, was presented at the Knickerbocker Theatre, New York, N. Y., Jan. 27, at the entertainment of the New York Club. A large audience was present. The cast was composed of members of the club. Mr. Thompson, the author, as Little Eva, Theodore Lytle as Huckleberry Finn, and Dan Hickey as Aunt Polly were capital. The musical and vocal selections were covered frequently. The rest of the cast aided in giving a smooth performance.

SAID TO THE MIRROR.

FRED WINTER: "I have received a letter from W. B. Sherman, manager of the Castle Square Stock company, touring Canada, saying that he has stopped playing *Tom Irish Hearts*."

CHARLES FRANKLIN: "The Mirror of Jan. 25, in the column headed 'Charles Franklin's company,' says that a Bachelor's Homage. I am not the manager, but the original comedian of that company. Please correct the statement."

E. F. MARRIOTT: "The Gay Mr. Goldsmith company did not close its season at Milwaukee, Wis., on Jan. 25. A few changes were made in the cast and the attraction is continuing its tour."

ALAN BROWN: "My advertisement in THE MIRROR, under the heading 'Lillian Hodges,' in a week thirty letters from well-known artists."

Removal

EARLY IN APRIL

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QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

L. S. G., New York City: We find no record of a production of *The Little Detective* at Folsie's Theatre in 1884.

I. W., Memphis: Sam Bernard was not a member of Weber and Fields' Stock company last season.

C. G. R., Pittsburg: George H. Baker wrote the version of *Francesca di Rimini* in which Otto Skinner is appearing at the Victoria Theatre.

D. W. D., Newburgh, N. Y.: Melbourne MacDowell's route is published in the "Dates Ahead" columns of THE MIRROR.

W. M. R., Boston, Mass.: We do not know the whereabouts of the actor you mention. 2. Edna May and Cecil Spooner have no sisters in the profession. 3. No play entitled *Love Wins the Day* has been produced in this city.

N. C. P., Brooklyn: 1. Professional copies of musical compositions are meant primarily for professionals, but they can sometimes be secured by amateurs who appear frequently in public, upon application to the publishers. 2. The Spencer Book company, at the Park Theatre, Brooklyn, will present during the next three weeks, in the order given, a *Scrap of Paper*, *Nine Junes*, and *Lord and Lady Mely*. After these productions a revival of *Madame Sans-Gene* and *The Man from Mexico* are likely to be presented. 3. The actor you name can be addressed care of THE MIRROR.

L. P., Washington, D. C.: 1. *The Girl from Paris* was produced at the Herald Square Theatre Dec. 4, 1904. The cast: Edna May, Honeycomb, Charles A. Henson; Mrs. Honeycomb, Phoebe Cohen; Nora, Cherish Simpson; Mabel, Willie Norton; Major Forsythe, Frank Smithson; Angela, Adelle Archer; May, Julia Fairbanks; Ethel, Nina Almond; Gladys, Ida Beck; Maud, Anita Wilson; Edith, May Hamilton; Violet, Olivia Astor; Rose, Nellie Wilson; Anna Dingle, Edward Chapman; Tom Swerling, Charles Dickson; Algonquin P. Dachs, Harold Vizard; Percy Tooting, Sydney Tovey; Cecil Smith, John Savage; Masterwater, Thomas Klerms; Elma, Louis Mann; Gretchen, May Lavigne; Anna, Grace Belmont; Fritz, Matthew Ott; Ruth, Josephine Hall; Amelia, Joseph W. Harbert; Miss Julia Ann Roy, Clara Lipman; 2. *Tommaso Salvini*, father of Alexander Salvini, is living. 3. The original New York cast of *Florodora* produced at the Casino Nov. 12, 1900, was as follows: Cyrus W. Gilpin, R. E. Graham; Frank Abernethy, Bartram Goddard; Captain Arthur Donaghy, Cyril Scott; Leonard, Nora Bonville; Tonyanna, Anna George De Long; Ernest, Fritz Lewis; Max Aschmann, Edward Gora; Reginald, Louis Joseph Welch; Paul Crogan, Thomas A. Egan; John Scott, Joseph A. Colt; Anthony Tweedgum, Willie Bouda; Dolores, Fannie Johnston; Valinda, Gussie L. Baker; Ina, Elaine Van Sclorver; Joe, Sadie Lauer; Juanita, Adelaide Phillips; Violante, Olive Pettar; Cecilia, Mabel Harrison; Angela, Gliffia, May Roberts; Daisy Chalm, Margaret Walker; Mamie Rowe, Vaughn Tremblay; Lucy Long, Marie L. Wilson; Cynthia Belmont, Marjorie Kilgus; Lettie Chalmers, Agnes Wayburn; Clara, Fildes; Emma, Daisy Grooms; Lady Holyrood, Edna Wallace Hopper. 4. An *Easy Mark* was never produced in this city. 5. In the cast of *Weber and Fields' burlesques of The Goshes*, entitled *The Goshes*, produced Oct. 8, 1904, were: Sam Brown, Charles J. Ross, Lillian Swain, John T. Kelly, Mabel Foster, Thomas J. Ryan, Yolande Wallace, Josephine Allen, Ross and Mollie Beaumont, Frankie Bailey, Florence Bell, Gertrude Clifton, Maudie Gilbert, John Zehn, Ada and Maudie Walker, Bobbie Myran, Edith Merrill, Walter West, Beth Miller, Fred Murray, and Joseph Brown. 6. The cast of the production of *Chippendale*, made by Fanny Davenport at the Fifth Avenue Theatre Dec. 22, 1904, was as follows: Chippendale, Fanny Davenport; Octavia, Ida Prohaska; Charles, Blanche Sullivan; Iren, Lillian Burke; Kayden, Thomas Roberts; Demetrius, William Flynn; Thyra, George Coleman; Doretta, H. B. Bradley; Dollie, J. U. Hollister; head, Octavious Casar, J. Frank Miller; Mark Antony, Melbourne MacDowell. 7. *Supper* was originally produced at Harman's Broadway Hall, New York, N. Y., Oct. 1, 1900. The cast: Supper, Edna May; Walhalla, Mildred Holland; Sylvia, Mabel Foster; Leonard, Harold Russell; Robert, George D. Melville; Mrs. Mabel, Mabel; Fredman, Charles Hall; Emma, Louise Mitchell; Peter, Peter; Frank, Frank; Maudie, A. Record; King, Malign, J. C. Coleman; 8. *Whirl of the Nile* was produced at the Casino Nov. 4, 1905. The cast: Kinosh, Frank Daniels; Abryon, Louise Boyce; Phloxy, Walter Allen; Simona, Mary Palmer; Camptara, Dorothy Morton; Parmigian, Edwin Isham; Chappa, Louise Casavant; Odelia, Helen Bodmann; Metetia, Claudia Carlstedt; Miss, Grace Butler. 9. *The Summer* was first produced in this country at the Olympic Theatre, St. Louis, Oct. 24, 1900. It was produced in England, Dec. 24, 1900. The cast there was as follows: Senator Hannibal Rivers, William H. Crane; Alexander Armstrong, George F. Devere; Count von Strahl, Henry Bergman; Baron Ling Chang, H. Graham; Richard Vance, James Noll; Lieutenant George Schuyler, T. D. Frerking; ex-Congressman Schuyler, William Herbert; Miss Davenport, J. C. Padgett; Mabel Deuman; Linnie Hudson Collier; Mrs. Schuyler, Mrs. Augusta Foster; Mrs. Armstrong, Jennie Kanner; Josie Armstrong, Jane Stuart; Mrs. Hillary, Mrs. George Drew Barrymore. 10. *The Harrietta* was produced at the Union Square Theatre Sept. 24, 1907. The cast: William Vanastayna, William H. Crane; Dr. Fure, Walbridge, H. J. Lechcourt; Nicholas Vanastayna, Jr., Charles Kent; Bartle Vanastayna, Stuart Kahan; Lord Arthur Trevelyan, Lorimer Stoddard; Rev. Dr. Murray Hill, V. A. Tanshill, Jr.; Watson Flint, Henry Bergman; Mangrave, Louis Carpenter; Mrs. Coraella Odyde, Selma Feiler; Mrs. Vanastayna, Sybil Johnston; Agnes Lockwood, Jennie Stacey; Lady Mary Trevelyan, May Walden.

The new reform broom sweeps clean, and no doubt in the cleaning up process the Build-

The latest Parfian success is Delatraz, Paris, Agnia, the new handkerchief perfume. Used by those who appreciate the most delicate, refined odor. Delaty and distinctive. . . .

John Gorman, light comedy characters. • •

A black and white photograph of a young girl, likely a child, wearing a light-colored, patterned dress and a dark headband. She is looking towards the camera with a slight smile. The background is dark and textured.

GILMORE.—Barney Gilmore is said to have been offered by Joseph Murphy the sole acting rights to the latter's plays to star in them under Mr. Murphy's management.

David Conger, leading man, W. S. Harting
Stock, St. John's, Newfoundland.

Week Ending February 8.

Perfect in the atmosphere of the whole this was Miss Glaser, who did far and away the best work of her career in the title-role, singing with charming ease and facility, acting with grace and daintiness, and only now and then dropping into the Pittsburgh accent which has always marred her work. Mark Smith carried off artistic honors by a fine performance of Lord O.

ignat, a London comedian, who thought that he knew the whole world from the ground up. The Danish song well and effectively as Dolly's guardian, while Westworth and Ada Palmer Walker seemed creditably in more or less exacting but singularly ineffective roles, and the other principals were Van Rensselaer Wheeler, Albert Farr, Harry Lett, Percy Stephens, and Ila Niles. The opera deserves to enjoy a long run.

Wallack's—The School for Scandal.

Comedy by Richard Brinsley Sheridan. Revised Jan. 21.

Charles Surface Kyrie Bellows
Joseph Surface Edward Morgan
Sir Oliver Surface Charles Westworth
Sir Benjamin Backbite Frederick Perry
Mr. Candour George Morton
Mrs. Candour Janet Ford
Lady Teazle Marie Walworth
Miss Wattleton Fanchon Campbell
Miss Bannister Caroline Butterfield

It was refreshing to see The School for Scandal again, and at Wallack's Friday afternoon a large audience heartily enjoyed Sheridan's brilliant, satirical comedy. The revival was a special one, given for a single matinee, under the management of Liebler and Company. As a whole, the performance was a creditable one. Individually, several of the players did conspicuously good work.

Mr. Bellows, who arranged the matinee and headed the cast, was an engaging and debonair Charles Surface, having good looks, grace, polish, and sprightliness. He acted with much spirit and read his lines with fine effect. Particularly good was he in the scene scene, where his success was complete.

The Lady Teazle was Marie Walworth, and it is doubtful if the part ever had a prettier exponent. Miss Walworth looked simply charming in her figured Watteau gown and picture hats, and didn't seem a day older than when she played Amy Robert at the same theatre a decade or more ago. In her acting Miss Walworth showed delightfully the capricious, impulsive and then penitent young wife. In the first act she gossiped with charming spirit, in the quarrel scene she shifted from tenderness to temper most adroitly, and in the scene scene she acted with much womanly feeling.

Barton Hill, who has not been seen in New York for a number of years, acted Sir Peter with the technical skill born of long experience. His performance was inspired only by a lack of vigor consequent upon advancing age. No lack of vigor was noticeable in Clarence Handyside's Sir Oliver, that had a vast stock of heartiness, good nature and unction. Indeed, so forceful was Mr. Handyside that in the second act he broke the back of the chair he was sitting in. With impromptu business the mishap was turned to good account, and got a big laugh from the audience.

Frederick Perry brought Sir Benjamin Backbite into unusual prominence by a most artistic portrayal of the self-conscious fop. Edward Morgan's Joseph Surface was so marred by mannerisms and bad diction that it hardly suggested the character. Janet Ford was a very good Lady Teazle, and George Morton, except for a noisy laugh, was an effective Mr. Candour. George Morton rather overacted the part of Rowley. Edgar Norton was an excellent Trip, and Edward Emery, Adolph Letitia, and Fanchon Campbell also deserve mention. A lack of brilliancy was the chief fault of the stage-management. Excuse for the ancient settings may be found in the fact that the play was put on for but one performance.

It is said that The School for Scandal was the first of a series of old comedy revivals to be made during Mr. Bellows' engagement. If the project is carried out, the performances should be among the most attractive events of the season.

Irving Place—Hoppla! Vater Sieht's Ja Nicht.

Farce in three acts by Georges Feydeau. German version by Benno Jacobson. Produced Jan. 29.

Hermann von Valmonte Hermine Werna
Herrn Guy Matthias Claudius
General Potypon du Gré Max Hinzel
Clementine Grete Kuper
Dr. Potypon Gustav von Seyffertitz
Gabriele Meta Binger
Dr. Montclair Jacques Horwitz
Cressida Hedwig von Ostermann
Vidua Vladimir Schamborg
Madame Vidua Marie Reichardt
Madame Chantreaux Frida Brandt
Madame Hantel Marie Klencher
Madame Pount Gussie Frankel
Madame Virette Anna Sander
Schulmeister Chantreaux Willy Kuper
Donard Emma Hensworth
Madame Sauer Martha Levermann
Corinna Adolf Zimmermann
Marillere Heinrich Oestfeld
Yarlin Julius Ascher
Tournel Jacques Lorian
Madame Tournel Lina Hunseler
Chamrot Heinrich Hahrich
Goudrest Martin Leroy
Eddie Max Gersert
Erlenne Willy Frey
Ela Strassmeyer Carl Fritscher
Ela Traser Bruno Dehulche

The Girl from Maxim's renewed her acquaintance with this city when, on Tuesday night, she made her bow to a German audience at the Irving Place Theatre. She was the same Cressida with whom the theatregoers in New York became well acquainted some time ago. Given only the title of the play in German, Hoppla! Vater Sieht's Ja Nicht, it would be necessary to possess the gift of second sight to divine that it and The Girl from Maxim's are identical. The present version is in three acts, by Benno Jacobson, who has followed in the main the French original by Georges Feydeau.

Besides being a first-night, the production was the occasion of the benefit to Hedwig von Ostermann, the clever ingenue of the company, who played the role of Cressida, the Girl, with intelligence and vivacity. She did not, however, have a sufficiently light touch, as may also be said of her associates in the piece. All acted well, but there was missing the sparkle and frothiness with which this extremely light farce is instinct. Gustav von Seyffertitz was an excellent Dr. Potypon. He brought into play all the genius for low comedy with which he is so bountifully endowed. Meta Binger, as Potypon's wife, Gabriele, was admirable. She succeeded in extracting from the part all the humor it contains. Matthias Claudius deserves a word of praise for his portrayal of Duke Guy. Max Hinzel was satisfactory as General Potypon du Gré.

To-night (Tuesday) has been set for Max Hinzel's benefit. This will be the twenty-fifth anniversary of his appearance on the stage. He will appear in Adolph L'Arronge's play, Hasemann's Tochter.

Berkeley Lyceum—Opera.

On Tuesday, Wednesday and Thursday evenings and at a Thursday matinee last week the William G. Stewart Opera company, of the American School of Opera, sang Pagliacci and Cavalleria Rusticana, under the direction of John S. Hiller.

In Pagliacci the wretched scenery detracted greatly from the performance, and the chorus was very weak. Laura Millard was a pretty and pleasing Modina. William G. Stewart's Tonio was well sung and acted. Richard Hildesley's rich, pure voice showed to advantage in the role of Silvio. Payne Clarke as Canio, and Joseph Goudrest as Peppo pleased the audience.

Cavalleria Rusticana was more appropriately staged, and the scenery was less at fault. William G. Stewart was a handsome Alfio. He was in good voice, and sang the part with telling effect. Maria Strachock sang Santuzza sympathetically, and needed much applause. Jennie W. Cronin as Lucia, Bertha Shales as Lola, and Albert Quess as Turiddu were acceptable.

Republic—Joan of the Shoals.

Play in four acts by Evelyn Greenleaf Sutherland. Produced Feb. 2.

Vivian More Henry Woodruff
Clive Ladbroke John Holmes
Martha Ladbroke L. A. Ferry
Edward Cranfield J. J. McCarthy
Tomlinson D. C. Quilty
Isaac Judkins Harry Brown
Black Dahl George Stein
Peter White Addison Pitt
Gaffer Bower William Herbert
Bob Reister Thomas Thompson
Dumb Davy Leslie D'Armon
Hugum Arthur Newcomb
Joseph John Harrington
Martha Ladbroke Jane Arden
Allison Venn Samuel Comstock
Lady More Jane Garrett
Gammer Wheeler Ida Hammer
Dane Judkins Margaret White
Carla Hunt Nellie Hancock
Purvis Adelaide Cumming
Joan Sutherland Henrietta Crossman

Henrietta Crossman, whose merry Nell Gwyn will be remembered always by the many who saw it, appeared at the Theatre Republic last evening in a new character—the title-role of Joan of the Shoals, a four-act drama by Evelyn Greenleaf Sutherland. A crowded house on the play, that had its first performance here last night, after a successful fortnight in Philadelphia.

The period of the play is 1632. Joan Sutherland is a young fisher girl of the Isles of Shoals, wild, impulsive, ingenious, and quick-witted. In the first act she comes to Portsmouth, N. H., to sell fish. At the home of Clive Ladbroke, the minister, she meets Vivian More, a young gallant of the court of Charles II, who has fled from England to escape punishment for a duel. Joan falls in love with the handsome courtier, and gives him refuge among her own lawless people from the officers that are pursuing him. More responds to Joan's love. Though at first he misunderstands the girl's noble character, the story terminates happily. The most important scene, in a pictorial way, comes in the last act, and shows the ocean and the Isles of Shoals on a stormy night. A ship containing a number of constables is off the shore, and when the islanders attempt to wreck it Joan saves the boat by waving a warning beacon.

The play will be reviewed in The Mirror next week.

New Star—Pennsylvania.

On Jan. 25 a four-act comedy-drama, Pennsylvania, by Daniel Hart and C. E. Callahan, had its first New York representation at the New Star Theatre.

The authors evidently have drawn their inspiration from the exciting clashes between capital and labor in the coal regions of Pennsylvania. The story tells of a Charles Broadhead, superintendent and part owner of a coal mine that is underneath land belonging to Henry Stroth, an aged man who is a mental wreck. Stroth has the necessary documentary proof of his ownership, and in consequence of a law of the State can do nothing to stop Broadhead's operations. The original deeds are secured by a newspaper reporter and subsequently stolen from him by a fabled sweetheart of Broadhead's. While she is haunting them in Broadhead's face he takes them from her by force and in turn has them immediately wrested from him by the demented Stroth. The excitement of the affair and his sudden acquisition of the papers restores Stroth's reason.

A strike by the miners next occurs, Broadhead refusing their demands. Tom Dawson, a leading spirit among them and the hero lover of the piece, averts bloodshed by getting Broadhead to unwittingly sign an order to the colonel of the regiment called out, to withdraw. Stroth, with his restored reason and documents, destroys the villain's power.

William Marble, Jr., was a trifle strained in his efforts at times, but on the whole made a good abused hero, and Josephine Poy as Nellie Field was a sympathetic heroine. Joseph R. Kotler can be credited with an excellent bit of character acting. Fred Roberts was a sufficiently despicable Broadhead to arouse the gallery's ire to the blaring point. W. E. Gentry, Ellen Mand Dale, Miss R. Gillette, Harry Rhy, Boland R. Ren, H. E. Gibson, William H. Woodside, and Tony Murphy also rendered valuable support.

Pennsylvania, while modeled on conventional melodrama lines, possesses many strong situations and picturesque scenes. The interior of a coal mine, with its elevator, miners with flaring lights on their hats, and other devices proved most effective. The business was to the capacity all the week.

BARBARA FRITCHIE.

The first popular price performance of Clyde Fitch's play, Barbara Fritchie, given in this city at the Star Theatre. The play, written for Julia Marlowe, gave excellent opportunity to Frances Gaunt in the title-role, and Miss Gaunt made much of all her chances. Richard G. Williams gave an admirable impersonation of Captain Trumbull, and there were especially excellent performances by Annie Whiting Huntington, Helen Holmes, Edith Bowman, Jessie Charn, J. E. Holton, Henry Muller, T. J. Quinn, Edwin Meyer, George W. Mitchell, and John J. Collins. The lesser parts were in capable hands, and the production was creditable.

Murray Hill—The Corsican Brothers.

The Henry V. Donnelly Stock company at the Murray Hill Theatre departs a trifle from its established custom this week by presenting Grange and De Montipani's famous old romantic play, The Corsican Brothers. Notwithstanding the age of the play and its familiarity to most theatregoers, it is a large audience last evening, and its highly colored scenes won quite as enthusiastic applause as they did when the play was new.

The production by the Donnelly company was, upon the whole, satisfying. The roles were handsomely cast, and the mounting was the handsomest that is usual at the low price theatre. A novel feature of the presentation was that the roles of the brothers, Henry and Louis del Franchi, which are ordinarily played by one man, were in this case played by two actors, who managed to make up almost exactly like each other. The change from the traditions was not, however, altogether satisfactory, since the audience was distracted from following the action by striving to discover who was who.

William Bramwell was at his best in the role of Fabien, displaying nearly strength and enthusiasm. James McKean, as the brother, Louis, gave an exceedingly good imitative impersonation. N. Sheldon Lewis was altogether admirable as the disagreeable Chateau-Renaud. Robert McWade, Jr., as Orlando, and George Henry Trader as Colonna were rather too much inclined to low comedy in their impersonations. Alice Johnson, as Emile de Lesperre, acted with her usual grace and distinction. Laura Hope Crews was a vivacious Estelle, and Isabel O'Madigan played the role of Madame Savilla del Franchi very sympathetically. The minor parts were for the most part in good hands. Next week, The Shaughraun.

American—Cyrano de Bergerac.

The Greenwall Stock company, at the American Theatre, made a more than ordinarily ambitious production before a very large audience last night, when it presented Cyrano de Bergerac. So far as the settings, costumes and scenery were concerned, the production was a lavish one, and the stage direction of Lawrence Marston was estimable. A degree of atmosphere unlooked for in stock work was imparted to the play, and the crowds and soldiers showed the result of intelligent and painstaking rehearsal. As the drama of Cyrano, although a great poetic work in itself, is much enhanced by these things, the labor that was expended upon them deserves first mention, as the acting, of necessity, could hardly have been more than satisfactory with only a week's preparation. James R. Wilson's portrayal of the hot-headed and unfortunately disgraced hero showed that he had studied the role care-

fully, and was a considerable achievement under the circumstances. Lillian Beyer as Roxane was physically very attractive and histrionically acceptable. Herman A. Sheldon gave a truthful character sketch of the baker, Ragueneau, and Julia Blane as the Duenna was capital. The rest of the exceedingly long cast and the superabundance of capable, if not exceptional, support to the principals. Next week, Vanity Fair.

Third Avenue—The Unknown.

A revival of interest, especially to old theatregoers, was made at the Third Avenue Theatre yesterday afternoon, when John A. Stevens appeared in his play, The Unknown, that he has used on and off for twenty odd years. An endeavor has been made to bring the play up to date by rewriting it, but the whole fabric is so obsolete as to make such a task next to impossible. The performance was entertaining to many, however, as a relic of bygone days, and doubtless would have been even more entertaining had the changes mentioned not been made. John A. Stevens in his original character of Harold Merrilright, threw himself into his work with an earnestness and spontaneity that were remarkable considering the hundreds of times he has acted it. In an old school, melodramatic fashion he was effective. John Jack portrayed the seaman, Jack Salt, that he, too, has often played, in a bluff and hearty manner that exactly realized the popular conception of an old sailor. Teasle Butler was acceptable as the heroine, Jessie Merrilright. Charles Waite as Dr. Richard Brinkton was good. Charles Burrill made a satisfactory villain. Others in the cast were Edwin Baring, John Morris, C. M. Leonard, J. L. Pellet, F. Lovejoy, Jessie Ralph, Nite Dyer, May Hastings, Mabel Bell, and Florence Delwood. Their work was capable, though they made the comedy too obvious. The stage was fairly well managed, and adequate settings were provided. Next week, J. K. Emmet and Lottie Gilson in The Outpost.

Metropolis—Faust.

Lewis Morrison and his daughter, Rosabelle Morrison, in a production of Faust, drew a packed house at the Metropolis last night. The supporting company is satisfactory, and the scenic and mechanical effects are notably effective.

At Other Playhouses.

ACADEMY.—A revival of Under Two Flags, with Blanche Bates as Cigarette, and others of the original cast, was made last night.

BIJOU.—Lady Margaret is pleasing very good houses, in which women predominate.

CASINO.—Anna Held is in her last week. Next Monday Frank Daniels in Miss Simplicity.

GARRICK.—Charles Hawtree in A Message from Mars will remain another month.

FOURTEENTH STREET.—That Chauncey Olcott's clientele is as loyal as ever was demonstrated last week by the large audiences that witnessed his revival of Gaiety Orchard. Of a good supporting company Edith Barker, Margaret Fitzpatrick, Daniel Giffert, George Brennan, and Luke Martin are prominent members. Foxy Grandpa will follow on Feb. 17.

GRAND.—Rose Melville in His Hopkins is this week's offering.

SAVOY.—Elsie De Wolfe with several players that were not with her at the Victoria, revived The Way of the World last night. The newcomers included John Mason, and John L. Machar. It is announced that Bernard Shaw's comedy, Captain Bramboure's Conversion, will be produced later on. The first presentation will take place at a special gathering.

VICTORIA.—Otis Skinner in Francesca da Rimini, is in the last week of his stay. The audiences have been notable for their generous appreciation of his artistic acting. Primrose and Dockstader's Minstrels follow next week.

ACTORS' CHURCH ALLIANCE NEWS.

The most successful reception of the Boston Chapter since its formal organization one year ago was held on Monday, Jan. 27, in St. Paul's Parish Rooms. A large number of professional, clerical, and society people were present. Members of the My Antoinette, the Under Two Flags, the Bijou Opera, and the Castle Square Stock companies attended.

Among the clergymen present were the Rev. Miss Bishop, of St. Stephen's; the Rev. John S. Lindsay, of St. Paul's; the Rev. William Thomas Best, of Dorchester; the Rev. and Mrs. Herbert S. Johnson, of the Warren Avenue Baptist Church, and the Rev. and Mrs. Samuel Lane Loomis, of Union Congregational Church. Great interest was manifested in the society and its work.

St. Belvedere Opera House, Brookville, Pa., has good open time to offer, percentage or guarantee.

CONTROL OF THE STRAUSS OPERAS.

A cable dispatch was received from Vienna last Saturday by M. Witmark and Sons, New York, who in 1900 were made the sole agents of Adele Strauss, widow of Johann Strauss, the Austrian composer, to give license for the production of her husband's operettas in this and all other English speaking countries, stating that Adele Strauss' suit against Heinrich Corried, proprietor and manager of the Irving Place Theatre, for the annulment of a contract whereby Mr. Corried claimed the ownership of eleven of Strauss' operettas, had been decided against Mr. Corried.

As Mr. Corried has begun a suit in the New York Supreme Court against M. Witmark & Sons, based on his contention that in 1891, by contract with Johann Strauss, he became the owner of the latter's operettas, and secured a preliminary injunction forbidding M. Witmark and Sons from issuing any licenses for production, this Austrian decision is said to have a very important bearing on the pending suit.

The works of Johann Strauss were willed to his widow in June, 1899. In December, 1900, Mrs. Strauss began an action against Mr. Corried, at Vienna, near Vienna. Jurisdiction was obtained by Mrs. Strauss through an attack on a judgment in Mr. Corried's favor against a citizen of Brunn. She sued to have the contract made in 1891 between her husband and Mr. Corried declared void, alleging that it did not give Mr. Corried the claimed ownership of the operettas, but only the rights of production for the United States and other territory, and that these rights expired, according to the terms of the contract, in March, 1899. Mr. Corried questioned the jurisdiction of the Austrian court, but lost. Last Summer he appeared before that court and testified in his own behalf.

The cable message received by the Witmarks from Dr. Wilhelm Schneider, a leading lawyer of Vienna, and counsel for Mrs. Adele Strauss, read:

"Decision decrees contract expired March, 1899, acquiring only rights of production." As soon as the official text of the decision is received here, it will be presented to the New York Supreme Court. Witmark and Sons say the decision is of great importance, as contracts have been made by them with authors and composers and their heirs in Austria, with whom it is claimed Mr. Corried had made contracts on the same terms as with Johann Strauss. The Strauss operettas involved are A Night in Venice, The Rat, The Gypsy Baron, The Queen's Lace Handkerchief, The Merry War, Simplicity, Indigo, Prince Methusalem, Carnival in Rome, Cagliostro, and Blind Man's Buff.

Mr. and Mrs. Robert Rogers are at 108 West Fortieth Street, and are at liberty.

REFLECTIONS.

James M. Dolly is working on the book, Arthur, a play on the lyrics, and Frederick Chapin is working on a musical comedy, The Golden Rule.

W. E. D. is working on the next season The Little School, a musical comedy.

The content of the next season of the Herald Square Theatre, which has been in for a fortnight, was expected to be as much improved.

A divorce was granted to Mrs. Mary L. Parr from George Albert Parr on Nov. 17, 1902, and custody of their daughter, Theodora, was given to Mrs. Parr, who was given to Mrs. Parr.

Beatrice Thorne joined A Stranger in a Strange Land at Louisville, Ky., last week.

Frank C. ("Frits") Thayer, press agent, advances agent, newspaperman, chairman, etc., is now doing special work on the Chicago American after a visit to Mexico.

An aged veteran of the Civil War succumbed to excessive enthusiasm during the singing of a battle song by Edna May Spencer at the Park Theatre, Brooklyn, last Friday evening, and fainted. Upon his recovery the actress had him conveyed to his residence in her carriage.

A thousand Smith College girls saw James K. Hackett in Don Cesar's Return at Northampton, Mass., Saturday evening, and had him out for innumerable curtain calls and a speech. In the afternoon Mr. Hackett was their guest of honor at a reception given by the Smith girls.

Selma Herman will star next season in For the Red Cross, a new drama by an unnamed author. The play has for its motives two features new to the stage: The Red Cross as an incentive to duty and the disbelief to divorce taught by the Catholic Church. The last two acts are laid on the battle-field of Williamsburg, Va., in May, 1861. Miss Herman will try the play this Spring during an engagement at Heuck's Opera House, Cincinnati, at the head of her own company.

James G. Brown, late manager of D. H. Lewis' Uncle Josh Sprucey, was married at Dayton, Ohio, last week to Abbie Rhinock, a non-professional. On and after Feb. 3 Mr. and Mrs. Brown will be at home at 1625 Stillwater Avenue, Dayton.

David Belasco purchased on Sunday a new play by Eugene Morand, Vance Thompson, and Marcel Schwab, in which he intends to present Mrs. Leslie Carter next season. The play has not yet been named, but was written especially for Mrs. Carter. David Belasco has also bought the American rights to Alexander Blason's latest comedy, that he will produce here next Fall.

Mrs. Helen M. De Long, who, it is alleged, for some time past has been selling tickets for mythical society entertainments to be given at the Waldorf, Carnegie Lyceum, and other similar places, was arrested last Saturday night, and she has been held for examination.

The first minstrel performance ever given in Germany will be presented by the American colony in Berlin on St. Valentine's Day.

Madame Liane de Pongy, the Parisian music hall star, it is rumored, is about to wed a Paris stock broker.

Hermann Sudermann's new drama, Es Lebe das Leben, was produced in Berlin on Sunday evening. Its reception by the audience was not altogether satisfactory to the producers.

Appraisal of the estate of the late Theodore Moss was made last week, and shows that Mr. Moss died insolvent. His assets were \$13,497, on deposit in the Fourteenth Street Bank, and his liabilities \$45,893. It is explained in connection with the appraisal, that Mr. Moss had for years made over his real and other property to his wife.

Walter Jones, of The Chaperons, is ill with the grip in Minneapolis.

Manager Henry B. Harris has fixed upon Monday, Feb. 17, as the date and New Haven, Conn., as the place for the initial performance of Augustus Thomas' stage version of Richard Harding Davis' Soldiers of Fortune, in which Robert Edison is to make his debut as a star. In March Mr. Harris will present Soldiers of Fortune at a Broadway theatre for a Spring run. The company which will support Mr. Edison has been rehearsing at the Garrick Theatre for the past two weeks, under the direction of Mr. Thomas.

Elna Camp, non-professional, and Ralph Bell were married in Chicago, Ill., Jan. 25.

Mortimer Kaphan will open on Feb. 15 a tour in his play, Santiago. Della Dumelle will play the leading female role, and Trizie Linn also has been engaged.

Edwin Hanford, supported by Belle Hart and other players, will produce his new play, The Old Country, in New York in April.

Mrs. Ralph Johnston, professionally known as Agnes M. Palmer, will sail for England on the St. Louis to-morrow (Wednesday) to join her husband, who is appearing in London.

Edyth Gibbons left for Chicago last Saturday to join Rogers Brothers.

Martha Waldron, who appeared last week at the matinee performance of the Stanhope-Wheatcroft Dramatic School, has been engaged by Henry Miller for his supporting company.

Ye Mayde of York, a new comic opera by Robert Emmett MacLarnay and Henry Stanley Haskins, was presented for the first time at the Orange Music Hall, Orange, N. J., for the benefit of charity. The production was under the direction of Al Henderson.

Lillian Buckingham has been ill at the St. Elizabeth Hospital, and has had two serious operations performed. She is now better and it is believed will recover.

Ketelle X. Willis, of the Frankie Stock company, met with a serious accident during a performance at Lebanon, Pa., on Saturday. On Sunday she was brought to Bethlehem, Pa., where she is now attended by physicians.

Edyth Totten was granted a temporary injunction last week by Judge Glenside in the Boston Court against Harry Martell and William G. Gray restraining them from using Edyth Totten's likeness, photos, pictures, etc., in advertising or heralding the Volunteer Organist.

Jefferson De Angella, who came East because of the death of his stepson, Thomas De Angella, rejoined his company yesterday.

Nell Florence has closed with the Pike Theatre Stock company, Cincinnati, and is now a member of the Arizona, No. 2, company.

Marie Hunt, who recently recovered from a serious attack of illness, has received a number of offers from agents and managers for the rest of this season, but will not accept an engagement until next season, or for an appreciation of his services on previous occasions in behalf of the Theatrical Mechanics' Association of San Francisco.

W. A. Tremayne, The Mirror's correspondent at Montreal, who has been sojourning in this city, will return to-day (Tuesday) to Montreal. While here he concluded arrangements with Waldman Brothers to write for them a new romantic play, which probably will be produced early in the Spring.

Madame Modjeska and Count Rosetta, recently gave a fairy-like party for the members of the Modjeska-James company from Santa Ana to their beautiful home, "Arden," which is near El Toro, Cal.

During the engagement of the Modjeska-James company in San Francisco the stage hands of the Community Theatre presented Louis James with a beautiful silver loving cup, appropriately inscribed, as a token of their esteem for the popular troupe leader and as an appreciation of his services on previous occasions in behalf of the Theatrical Mechanics' Association of San Francisco.

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Kansas City World.—"Will Cressy and Blanche Dayne received the same enthusiastic reception yesterday at the Orpheum that is always their lot at the hands of a Kansas City audience."
Kansas City Times.—"No two people who come to the Orpheum are more welcome than are Will Cressy and Blanche Dayne. . . . One of the funniest vaudeville comedians of the season."
Kansas City Star.—"If there were nobody else on the bill at the Orpheum this week than Will Cressy and Blanche Dayne the entertainment would be well worth seeing."
AND RETAINED FOR THE SECOND WEEK. TIME ALL FILLED.

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MESSAGE FROM MARS,
SAPOLIO, (Saphe)
ART OF MARYLAND,
THE GLAD HAND,
GIRL FROM MARTIN'S, ZAZA,
QUO VAS-ISS,
THE WEB MINISTER,
THE CON-CURERS,
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JULIAN EDWARDS'
THE JOLLY MUSKETEER.
BRIAN BORU.
MADELINE, or THE MAGIC KISS.
THE GODDESS OF TRUTH.
FRIEND FRITZ.
KING KENE'S DAUGHTER.
THE WEDDING DAY.
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Concludes successful starring tour of Great Britain, Jan. 28, 1908.

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Month of February, on the feature.

Agents, **WARNER & CO., 50 Wellington St., Strand, London.**

ACE—James R. Mack, in Chicago, on Jan. 25.
 INGLE—James L. Mingle, at Bayonne, N. J., on
 Jan. 26, of apoplexy.
 AGH—Evelyn Page Gira, Walter H. Munn, in
 Philadelphia, on Jan. 19.
 SMTH—James R. Smith, in New York city, on Jan.
 25, of asthma, aged 55.
 KAL—Ludie Teal, at Grand Rapids, Mich., Jan.
 20, aged 26 years, of pneumonia.

One of the prosperous and reputable mediums between actor and manager is the Packard Theatrical Exchange, under the management of Mrs. Beaumont Packard, through whose ingenuity and foresight many

Charles F. Edwards has booked next season's tour of Midnight in New York nearly solid until Jan. 1. Mr. Edwards' Superior company is also booked solid, and will present all new royalty plays, and carry scenery for each production.

James Gordon has won praise for his work in support of Katherine Huber.

R. W. Marks wired THE MIRROR from Birmingham, N. Y., Jan. 28: "Marks Brothers' Dramatic company

Willa
St. of ca

GOE—Evelyn Page Goe, Walter H. Nichols, in Philadelphia, on Jan. 10.
 SMITH—James R. Smith, in New York city, on Jan. 28, of asthma, aged 53.
 KAL—Leslie Todd, of Great Rapids, Mich., Jan. 26, aged 26 years, of pneumonia.

VAUDEVILLE

field, Hawley and Keith, Devere and Daly, Bennett

DETROIT, MICH.—At the Avenue J. 27, Lacherte appeared with his corps of entertainers and his efforts were very successful. But it was not all his charming third place that drew out "The Good Wife," proved a wonderful number. His work is original, novel, and in a class by itself. Charles Henry and Heida Walters did clever dances, sang funny songs, and exhibited their extraordinary talents. The third one waits to see again. Henry and Flint showed funny musical work. Barbara's songs were wonderful. They are remarkably brilliant heart and do some startling facts. Robert Kenna, with his triple voice, surprised all who heard. He received and was recalled many times. Ed Hayward's ventriloquism was highly amusing. A Strange Man in which Bert Howard and Emma Blinn sang, was a lively number hit, and its novel features pleased its audience.—Amelia Stone, a native of Detroit, was the star of the Temple's offering 27-1, and this was her first appearance here in vanderbilt. She is a highly gifted girl with a pleasing voice and a delicate manner. Her two songs were performed by Horace Goodwin and McElroy on the cycle whist. Alvin Eastlake did during work on the trumpet and orchestra's music, played by Albert Williams and Louis Stone was quite new. Emma and Blinn had some funny work. John Healy in comedies, and his trained birds of Anna Harris and Clyde Phillips attracted attention. Frankie Harriet Davis was called the "Sweetest" and her song was very successful. The new songs came in complete voice. Frank Ross was entertaining with a lot of new stories. General and William danced nicely, and the Seven Sisters, an African and the new in the orchestra. The new songs, the new songs, and many others on the stage showed a good musical number.

A. FRANCO.

ST. PAUL, MINN.—Star (Miller and Wright) 10 p.m.; M. E. Rogers, manager; Week Jan. 26: S. T. Jack's co., headed by Mahal Hamilton, drew no success. In the city were J. Lella Leisner, assisted by the Danes, the Greening Sisters, Hogg and the Gals, Kelly, Julie Kahan, Bells and Margie Lilla Vacker, and Mahal Hamilton and C. R. W.

GEORGE N. COLGATE'S

NEWARK, N. J.—W. R. Weiner's American has success at Waldman's play to satisfy the audience. The company consists of Adams and Grant, C. Orlin and Dave moved. Sam Devere's co. S. A. Frocher's Theatre moved another success 27-1 gave excellent plays. Every customer was a hit, especially Charles Cass, the Four Ballet, Lower Hill and Klamm's Japs. The kaleidoscope still w

C. I. NELSON

NEW ORLEANS, LA.—St. Charles Orpheum the features Jan. 27-1 were successful and good for the attendance was big. Mary Hammer was one of the best of the city and her impersonations of so many women were thoroughly admired. Coleman's dance acts remained, and the Four Hills were well received. A musical comedy, Miss G. B. Gray, the comedienne Laura Doria, Florence Taylor, and Helen Brewster the cast was entertaining. Wardon and Rhonda Eva Hudson, the Morrills, and Mack and Sarah were others, along with the vitamins. The new feature is being well noticed and its success was assured. The house is on the site of the ancient historic St. Charles Theatre and is declared to be the finest in the South. It is certainly the largest with a capacity of 3,000. C. B. Gray, the comedian, with one exception, the oldest manager in charge of service on the Orpheum Co.'s vaudeville. He is stated by George M. Kirby, one of the co.'s com-

FRESNO. H. V.-Graham (Wilmer and Vincent, owners); Bill Jan. 27-1 attracted large audience; Bertie Fowler, of a trip to Buffalo Co., which reached here Monday and Tuesday, appeared on stage nights as a special feature. The bill was made by May Wilson and Fred Edwards in All in the Family, where were the Todd-Jones Family, the Fauchonelli Sisters, Lester and Jerome, Cusley and Elsie, Place and Robert Palmer and Harvey, and Frederick.

NEW BEDFORD, MASS.-Good's Grand Opera House, resident manager; Week Jan. 27-1: Ella Richmond, Harris and Walton, Marlowe and Plunkett, the La Espe Sisters, Emma and Fred Hewitt, Johnson and Wolfe, Arthur Morgan, and the Palmieri Company business. For S-B: Mr. and Mrs. Matt Lloyd-Sold, Hawley and Lottin, Devore and Daly, Bennett

BLOCK SHEEP by the Niles County Co. S-B.

STOCKTON, CAL.-AVON THEATRE (A. W. Stevens, manager): Van-Hoffle caught over his house -Jan. 26, 28. The bill was extraordinarily successful.

LA CRUZ, N.M.-Palm Garden (H. Deane, manager): The New Northmen, Paul Schuler, and Bruce Jan. 27-1. Good business.

ATLANTA, GA.-New Star John R. Thompson, manager; Week Jan. 26-1, good attendance and satisfactory bill.

MILFORD, MASS.-Palace Theatre (William H. Lang, manager): Week Jan. 27-1: Chase and Brown, Fred Northing, the Severn Sisters, and the Dalrymple.

PITCHBURGH, MASS.-The Wilbur (Davy at Lodi, manager): The Casino Merry-makers Jan. 26-1; fair business. Ella Marie Specialty on 27-1.

MINNEAPOLIS, MINN.-The Denny Palace (J. M. Stevens, m.) Good bill at the Denny Theatre Jan. 26-1 to good business.

BURLINGTON. — HOWARD OPERA HOUSE
(Mrs. W. K. Walker, manager): Brown's in Town Jan.

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Old Men, with Richard Mansfield season 1900-1901-1902

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Every modern appointment, electric light, a. c. 1400;
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JAMES DURKIN

LEADING MAN
TIM MURPHY

Mr. Durkin deserves to be remembered for his Murray Thorpe. A word of praise is also due James Durkin for his excellent work. Murray Thorpe, well done by James Durkin, is left to the contemplation of the audience. Sept. 23, 1901.

Others in the cast who filled their parts to satisfaction were — and last but not least, the Murray Thorpe. This latter gentleman played with a fine sense of detail and of finish. Murray Thorpe, Sept. 23, 1901.

A very pleasant word is due James Durkin for his satisfactory performance of the Murray Thorpe. Murray Thorpe, Sept. 23, 1901.

The entire company is so uniformly good that separate mention is hardly necessary. In passing, however, it may be added that one of the younger members of the company, James Durkin, has all the earmarks of a promising actor. He has a good stage presence and his methods indicate careful training. — Louisville Courier-Journal, Jan. 8, 1902.

James Durkin as Murray Thorpe was splendid. — Actor, Memphis, Jan. 1, 1902.

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